

IT CONQUERED THE WORLD


SCREENPLAY

IT CONQUERED THE WORLD!

Screenplay

by

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FADE IN

1 INT. SATELLITE INSTALLATION RADAR SCREEN DAY

The white sweep makes its circles around the black glass of the screen, leaving its vapor trails of white mist. CAMERA MOVES IN to the upper semicircle of the screen. Now the passing sweep brings out the:

MAIN TITLE

It looks indistinct and insubstantial, as ground formations look on radar, and begins to fade the moment it appears. The passing sweep brings forth:

CREDITS

as it moves inexorably around. After Director's credit, CAMERA PULLS BACK, exposing the complex electronic setup, which runs across the entire wall. Just as the Camera is making its rearward move, a BLIP APPEARS on the screen, moving across it slowly, with BLIP SOUND.

~~PETE'S VOICE~~
I've got a blip.

ELLEN

A hand reaches into shot, taking a clip board of papers from a hook on one of the instruments.

~~ELLEN'S VOICE~~
All planes should have been out
of the area twenty minutes ago.

PETE

CAMERA PANS WITH THE CLIP BOARD, now INCLUDING the chest and arms of DOCTOR PAUL NELSON, the man turning the pages.

PAUL'S VOICE
Transcontinental flight seventeen.
He's off course.

He moves to return the clip board, bringing himself into the picture. Paul, obviously the head of the project, is a handsome, energetic, intellectual looking man in his late thirties.

ELLEN'S VOICE
Will he hold us up?

PAUL
No. He'll be clear before the
launching.

CONTINUED

1

CONTINUED

He turns and walks a few steps along the board, checking dials and screens. CAMERA PANS WITH HIM, INCLUDING the rest of the room, which is that of a large, functional laboratory. Along one wall is a huge map of the galactic system, and on another a room length, frosted window, one section of which is tilted open, revealing a mountainous landscape outside. We also now see PETE SHELTON, a studious young man, restraining some excitement, as he busies himself in front of a panel of dials, ROY MANSON, minutely setting a row of electrical levers, ELLEN PETERS, operating a small shorthand machine, like a court recorder, and one or two other white-coated scientists types, working busily at the various instruments. Paul dominates the scene.

~~PETE~~ ROY

Three ~~and a half~~ minutes, thirty seconds

~~ROY~~ PETE

Better be clear. I ~~hear the~~ That satellite cost us nine million bucks.

~~PETE~~ ROY

Be just great if she side-swiped an airliner. Three minutes, fifteen seconds.

ROY PETE

The skies are clear.

PAUL

And man is finally ready to move into space.

~~PETE~~ ROY

Three minutes.

ROY PETE

(pushes lever)

Power on.

Paul strolls to the window and looks out, musingly.

2

HIS POV

THE MOUNTAINS

DAY

DISSOLVE THROUGH TO:

3

EXT. WASHINGTON MONUMENT

D.C.

(STOCK)

DAY

4

INT. GOVERNMENT BUILDING DOOR IN HALLWAY DAY

A conservative plate on the door reads: HARKER PLATT - SECRETARY OF THE AIR FORCE - PRIVATE. The three-star-studded shoulder of an Air Force Lt. GENERAL comes into the frame, and the Officer opens the door away from us, REVEALING the interior of PLATT'S OFFICE. CAMERA FOLLOWS HIM INSIDE. This is a typical, dark-paneled government office, with its big desk, leather swivel-chair, twin flags flanking the venetian blinded window, the Lincoln Memorial outside, and the seated politician. He is HARKER PLATT, a responsible, shrewd looking man, who's beginning to go to flesh. He is swiveling in his chair, looking at TOM ANDERSON, a man the same age as Paul Nelson, but with a face full of strength, purpose, determination, a touch of fanaticism, and somehow, something of Destiny. He stands, his hands tightly gripping the back of a chair, facing Platt. He snaps his head toward the entering General, TOMLINSON.

PLATT

General Tomlinson, I'd like you to meet Doctor Anderson. I assume you gentlemen have heard of one another.

TOMLINSON

(moves to shake hands)

Doctor. It's rare one meets so illustrious a physicist as-

TOM

(cuts him off)

Thank you, General, I'm pleased. But I'm sure you are just as distressed with my presence here as secretary Platt.

PLATT

Now, Doctor, I wouldn't say distressed--

Tom is not a sour or hard man, but at the moment he's hot under the collar. The General has egg on his face.

TOM

No, certainly not, Mister Platt. We're all in a state of high hilarity.

The General sits down, crosses his legs and stares at Tom. You get the idea he's looking at a curiosity.

CONTINUED

TOM

(continuing)

And we'll all wind up in a state of high mortality if you don't call off this satellite project.

PLATT

(wearily)

How many times have I told you that's impossible?

TOM

Not half as many times as I've warned the government against such a course.

(leans on desk)

I said it when I was head of the perpetual missile program.

(continues)

I said it before that, when I was working on the Manhattan project in War II. And don't tell me you haven't read my papers on the subject.

PLATT

(amiable)

You've had a remarkable career, Doctor. Every degree imaginable. Just what are you doing at present? Retired, I understand.

TOM

(exasperated; sits)

That's one way of putting it. The world's full of fat heads, Mister Secretary, full to overflowing. Fat gets around the heart and kills.

PLATT

Doctor Anderson, I have a great deal of respect for you. But this is not convincing me that the satellite is a menace to the safety of the world.

TOM

What happened to the first one? The small one?

CONTINUED

TOMLINSON

It exploded in its orbit.

TOM

Anyone know why?

PLATT

Nobody.

TOM

I know why. It was a warning.
I anticipated it fully three
years before the satellite was
launched.

PLATT

You said something about the
other planets wanting to keep
earth in her place.

TOM

To keep her out of the skies.

TOMLINSON

But there's no life on the other
planets of this system. Science
has proved the chemical makeup
of the various globes could
never combine to form a complicated
living structure.

TOM

I'm not arguing theory. I'm only
telling you this. Alien intelligence
watches us constantly. It will
see this satellite of yours, and
it will know the time has come.
I'm here to ask you - to beg you
- to save your own world.

PLATT

(looks at watch)

Well, Doctor Anderson, the whole
thing's become an academic
question. In about eight
seconds, the sphere will be
launched. They're in the
Count-down right now.

Tom's face becomes a mask. He straightens, stares at
the secretary for a moment, then turns on his heel and
strides from the office. At the moment he slams the
door:

CUT TO:

5 EXT. BLAST OF ROCKET AFTERBURNER (STOCK) DAY
Shooting from below as it rises (IF POSSIBLE).

FADE OUT

FADE IN

6 EXT. TOM'S HOME BEECHWOOD HILLS ESTABLISHING NIGHT

7 INT. TOM'S LIVING-DINING ROOM CLOSE ON PIE PLATE
ON DINING ROOM TABLE NIGHT

A fork takes a piece of the pie. CAMERA RISES, bringing into the picture Paul Nelson, who eats the bite.

JOAN'S VOICE

Did you bake this yourself,
Clair? It's wonderful!

8 ANGLE ON KITCHEN DOOR

CLAIR ANDERSON, Tom's lovely young wife, sticks her head out backwards. She's kidding, of course.

CLAIR

Oh, sure. An old family recipe
my granny sold to the bakery.

She disappears for a second, then comes out with a pot of coffee. CAMERA PANS her to the dining room table, at which Tom, Paul and Paul's wife JOAN are seated, finishing their dessert. Paul keeps eyeing Tom, who seems to be in a delighted, but secretive mood. Joan pours coffee around.

TOM

Only half a cup for me, honey.

CLAIR

How 'bout you, Joan?

JOAN

Well, only half a gallon or so.

PAUL

(to Tom)

What are you acting so smug about. You look like a man who just inherited Texas.

CONTINUED

TOM

(grinning)

Well, you may not be too far off, in a sense.

CLAIR

(wifely warning)

Tom.

TOM

(tries to stop
grinning)

Yes, dear.

Clair sits and cups her chin in one hand, looking at Tom, hoping he won't spill what he has inside. It's obvious she doesn't approve of any of this. Paul laughs.

PAUL

I know. I'll bet you finally decided you were wrong about the satellite.

TOM

Since when am I fickle about my greatest interest in life?
(looks at Clair)
Second greatest.

PAUL

Well, she's been up there for three months now, and nothing monstrous has happened. Twenty-eight thousand miles high, eighty feet in diameter, circling the earth at forty-six thousand miles an hour, transmitting data every second, going fast and going strong.

JOAN

Can't you two talk about anything else? I'm getting sick of hearing about satellites, isotopes, conical graduations, and all the rest. Maybe you've got something in space medicine I could use for a laxative, eh?

CONTINUED

PAUL

(to Tom)

Maybe you do have something up
your sleeve. All right, spill
it.

TOM

(feigns helplessness)

I can't, Paul. My wife won't let
me, because she thinks I'm crazy.

Embarrassed, Clair looks down at her coffee, Joan at
her.

PAUL

That's all right, the whole
world thinks so too - maybe even
me. Now what's the big secret?

TOM

(glances at Clair)

Well...

CLAIR

Tom, please.

TOM

But, 'honey, this is too big.

CLAIR

You promised.

TOM

Paul will understand. Maybe
nobody else on earth, but he
will.

PAUL

(eager)

Sure I will.

TOM

Come into the other room.

Tom and Paul rise, and head o.s. to the living room.
Clair looks at Joan and bites her lip in humiliation.
Joan stands and starts to pick up things from the table.

JOAN

Don't let it get you. I'll
wash and you dry.

Clair just shakes her head.

9 INT. LIVING ROOM NIGHT

It is a large, modern room, with wide, patterned drapes across one wall. Tom crosses to the drape cords.

PAUL

Let's see what you've got.

Tom pulls the drapes, revealing a fantastic wall full of electronic gadgets, including a radar screen.

TOM

Be it ever so humble..

Paul whistles.

PAUL

Where does one buy the kit?

Tom turns on something, and tubes begin to glow.

TOM

It'll take just a second.

PAUL

I've got a second. .

Now the set begins to hum. From a speaker comes a CRACKLING, HISSING STATIC. Mingled with it is a faint MONSTER SOUND (Hereafter referred to as MS).

TOM

(great satisfaction)

There. Do you have any idea of what you're listening to?

PAUL

London Philharmonic?

Tom slowly shakes his head, his smile widening.

TOM

It's...Venus.

PAUL

(grin fades)

What?

TOM

Venus.

CONTINUED

9

CONTINUED

PAUL
(stricken)
I see.
(collects himself)
Well, why not? We've bounced
signals off the moon. Venus
would radiate impulses.

TOM
I don't mean the static. Can't
you hear it? The other thing?

PAUL
Other thing?

TOM
Listen to it, Paul! Listen to
the Voice!

Paul just stares at him. From the kitchen, we hear
CLAIR SOBBING.

JOAN'S VOICE
Take it easy, Clair.

CLAIR'S VOICE
He promised. He promised.

There is an awkward pause. Tom suddenly becomes
bitter, as he realizes Paul's reaction. He turns off
the set. At that moment the PHONE RINGS. It's very
loud and jangling. Tom, flat and toneless, answers it.

TOM
Hello.
(pause)

Tom mutely hands the phone to Paul.

PAUL
Doctor Nelson here.
(pause; big
reaction)
What! -- That's impossible!
Yes, yes, I'll be right there!
(hangs up)

TOM
(very cool)
Something wrong at the
installation?

CONTINUED

9

CONTINUED

PAUL
(staring off)
It's gone.

TOM
What's gone?

PAUL
(pause)
The satellite. It just - shot
off on a direct tangent into
space. Vanished.

Tom reacts - then an expression of triumph tries to
force through, but he covers it as well as he can.

TOM
You'd better get over there.

PAUL
Yes. Yes.
(turns for door)
Come on, Joan!

He grabs their coats from the couch. Joan joins them.
Tom is hiding his exultation. As Paul and Joan go
through the door, Paul turns momentarily back.

PAUL
I know what you're thinking,
Tom. I don't appreciate it.
(exits, closing door)

10

EXT. TOM'S HOUSE OVER CAR TO HOUSE NIGHT

The car is an expensive convertible. Joan, running, is
just reaching the car, Paul running behind her. She
gets in and starts the engine. Paul runs around and
jumps in the near side.

JOAN
I've always thought Tom was a
little off, but tonight he
really went bye-bye.

PAUL
Tom's a genius -- too much so.
I've got more important things
to worry about now. Let's go!

She roars away, CAMERA PANNING to see her speed down
the street and into a mountain road.

11 EXT. SATELLITE INSTALLATION NIGHT

A heavily meshed steel fence cuts off the laboratory building from the street. Burly SERGEANT NEIL and small, border-Mexican PVT. MANUAL ORTIZ stand guard at the gate with bayonetted rifles. Other soldiers are running up from b.g. inside the gate, one or two going inside. A jeep screeches up and stops in profile ON CAMERA, and dignified, pleasant BRIGADIER GENERAL JAMES PATTICK jumps out. Ortiz opens the gate, as Pattick strides through.

PATTICK
Any change, Sergeant?

NEIL
No, sir.

Pattick keeps on to the lab.

ORTIZ
I think the General not
laughing him up tonights.

12 EXT. CURVING MOUNTAIN ROAD NIGHT

Paul's convertible races around the curve.

13 INT. TOM'S LIVING ROOM - DINING ROOM NIGHT

Tom is sitting in an easy chair, a drink in his hand. His mood is a mixture of the new triumph, and guilt for breaking his promise. He silently watches Clair, who has assumed the frozen mask a woman wears when she is giving her man the silent treatment. She comes from the kitchen with the last two clean plates, finishes drying them and puts them in their cabinet. Then she walks into the kitchen, untying her apron. (While she's inside, he sneaks a guilty sip of his drink.) She comes back out with a bunch of clean ash trays. Ignoring him, she distributes them around the room. When her back is turned, he finishes his drink. Passing him, she takes the glass and heads again for the kitchen. He makes a grab for her, but misses. She comes back from the kitchen, rolls up the scattered extension cord of the phone, hooks that, then goes to the big drape, which she closes, not looking at the gadgets. At last she goes to the couch, takes a book from under an end table, and pretends the start of an evening of reading. He looks at her for a while, then goes and sits on the couch next to her. She pays him no heed. He sneaks an arm around her shoulders. That

CONTINUED

13 CONTINUED

did it. She turns and lays her head on his chest, and begins to cry.

DISSOLVE

14 INT. SATELLITE INSTALLATION RUNNING LEGS NIGHT

The legs belong to Ellen, proved as CAMERA PANS UP, she running away from us, to one of the machines. Pete hurries across the shot at an angle. A couple of soldiers are moving busily about. Pattick paces.

PETE

Juice up the sonar! Maybe we can hear something!

ELLEN

It's at full decible now!

PATTICK

The ultimate scientific achievement of the century has disappeared from the skies. Don't just stand there. Find it!

Pete gets busy at a machine.

15 EXT. INSTALLATION ANGLE THROUGH GATE TO ROAD NIGHT

Joan and Paul roar up in the convertible. Joan stays at the wheel, as Paul gets out and runs to the gate, which Ortiz hurries to open. Paul runs through the shot. Ortiz stares after him.

ORTIZ

I buy us a revolve-it door,
I think.

16 INT. INSTALLATION FULL SHOT NIGHT

Paul rushes in, takes a few paces and draws to a stop. Everyone else in the room stands with their back to him, staring at the radar scope, which registers a steady blip. The silence folds over us. At last, Pete turns and faces Paul and the Camera.

PETE

It's back.

DISSOLVE THROUGH TO:

17 EXT. INSTALLATION WALK TO GATE NIGHT

Paul, Pete and Ellen walk slowly to the gate.

PAUL

(scowling)

Perhaps the instruments failed,
and perhaps they didn't. Maybe
...we've got to find out.

~~PAUL~~ ELLEN

I'm sorry, Doctor.

PAUL

It wasn't your fault, Ellen. Be
sure you get the report to
Washington before morning. And
tell them we're bringing the
satellite down for a full
examination.

ELLEN

Yes, sir.

PAUL

(to Pete)

I presume you can remember the
recovery procedure well enough
to handle it yourself in the
morning?

PETE

All I have to do is wait until
she's at 43 north, then push a
couple buttons.

PAUL

Platt will want to know where
she went and why. That means
examination of every instrument
aboard. If anything else goes
wrong, call me at home.
(goes through gate)

ELLEN

Goodnight, Doctor.

PAUL'S VOICE

Goodnight.

Pete and Ellen look after him for a moment, then look
up to the sky. We HEAR the CAR START.

18 EXT. SKY THE SATELLITE LONG SHOT NIGHT

It shines, as it moves slowly in the night sky. We HEAR the SOUND of the car driving away.

DISSOLVE

19 INT. TOM'S LIVING ROOM - DINING ROOM NIGHT

The rooms are deserted, one small night light on in the living room. The CAMERA MAKES A SLOW PAN of the area. This done, the door to the inner hall opens slowly and silently. Tom, in pajamas, robe and slippers, tip-toes into the living room, and carefully closes the door, making no noise. He turns on a soundless lamp switch, then slowly draws open the wall drapes. He sits at the machine and turns it on. The STATIC AND MS COME IN, and he immediately switches this off and puts on ear phones. He listens for a few moments, then raises mike.

TOM

(low, into mike)

This is Anderson. Acknowledge.

Tom listens for a moment, then reacts big.

TOM

Where are you?

(looks up at ceiling)

Yes - yes - it's tremendous!

(pause)

It's true - I am your only friend; no one else even knows you exist. But they will. And that will be the greatest day in the history of mankind.

The door quietly opens, and sleepy Clair enters. She leans tiredly against the jam and looks at Tom sympathetically.

CLAIR

Come to bed, Tom.

TOM

He's here, darling. He drew the satellite to his world - to Venus! Now he's back - inside of an hour. He's inside that circling laboratory - waiting to come down to us - to save us.

CONTINUED

19 CONTINUED

TOM (cont'd)
Unseen, unsuspected. It's the
interplanetary
(pause)
Interplanetary Trojan Horse...

CLAIR
Please come to bed. You'll
feel better in the morning.

TOM
(into mike)
I'm signing off now. I'll re-
open contact after sunrise.

CLAIR
(afraid for him; comes
and touches his hair)
Don't let it get hold of you,
darling. You've dreamed and
dreamed - and imagined for a
long time. Don't let your
imagination bring itself to
life.

TOM
This is no image, Clair. It's
what I've predicted for years -
but it's good instead of evil!
That was my one uncertainty.

Afraid for his sanity, Clair presses his head against
her, and fights back tears.

CLAIR
Don't think about it now.
It's late. You need sleep.

TOM
I think - I'll sleep by the set
tonight.

CLAIR
Whatever you say, Tom.

She kisses him, then goes back into the bedroom, clos-
ing the door behind her. Tom again turns on the set,
leaves it sputtering lowly, and walks to the couch to
lie down.

20 INT. INSTALLATION NIGHT

The room is dark. A single soldier walks through the
room, making sure everything is in order.

21 INT. TOM'S LIVING ROOM NIGHT

Tom is asleep. Clair comes out with a blanket and tucks it around him. She heads back to the bedroom. She stops and turns off the machine - stares at it. A wave of hatred comes over her, and she picks up the mike, as if to smash it against the radar screen. Instead, she puts it down and goes on through the door.

22 EXT. SKY THE SATELLITE NIGHT

It moves, perhaps crossing the moon.

FADE OUT

FADE IN

23 INT. INSTALLATION CLOSEUP PATTICK DAY

He is looking down at the scientists.

PATTICK
You're positive you know what
you're doing?

24 FULLER SHOT INCLUDES PETE-ELLEN-NEIL DAY

Pete and Ellen are at devices. Neil stands by the General, holding a phone receiver.

PETE
Oh, I guess we can manage
without wrecking it too much.

PATTICK
(grins)
What am I worried about, I'm
not paying for it.
(takes phone;
into it)
They're ready, Mister Secretary.

25 INT. PLATT'S OFFICE DAY

Platt is on the phone, Tomlinson standing by.

PLATT
All right, there's nothing to
do now but bring it down.

CONTINUED

25 CONTINUED

TOMLINSON

(grim)

I've got the car waiting down stairs.

26 INT. INSTALLATION

PATTICK

(hangs up)

Proceed with the operation.

PETE

Roger. Thirty seconds.

ELLEN

Position, 42 north, fifty-eight minutes - fifty-nine minutes - 43 north.

(throws lever)

Locking ~~and locked.~~

PETE

(throws lever)

Decelerating.

ELLEN

(watching radar)

Four gravities.

PETE

(frowns)

Too slow.

ELLEN

Six gravities.

PETE 28

Should be ~~past thirty~~ by now.

PATTICK

Something wrong?

PETE

I don't know, general, the thing acts like it doesn't want to come down. Begin descent.

ELLEN

(pushes lever)

Dorsal rockets engaged.

(pushes lever)

Abandoning orbit.

ROY
POSITION--

ROY THROWS
LEVER
AND LOCKED

ROY

CONTINUED

26 CONTINUED

PETE
(watching radar)
It's not responding!

Pattick strides up to the screen. The BLIP is dancing about the screen.

27 EXT. SKY THE SATELLITE DAY

It moves in jerky lunges about the sky.

28 INT. INSTALLATION

PATTICK
What's happening?

I don't know

ELLEN
It's behaving very erratically,
General. *I don't understand it.*

PATTICK
Then turn it off! Send it back
up! Don't monkey with it!

PETE
(slumps back)
It's too late now, General,
she's in pattern... or supposed
to be.

NEIL
What's going to happen next?

PETE
(rises)
I don't think I want to know.

He walks out of the room. Ellen wrings her hands,
staring at the radar screen.

PATTICK
(soberly)
Get Washington again, ~~Neil~~ *Carol*

NEIL
Yes, Sir.
(into phone)
Communications.

29 EXT. SKY THE SATELLITE DAY

It bobs and weaves around, then goes into a dive, eventually disappearing behind a hill. There is a TREMENDOUS CRASH.

30 INT. TOM'S LIVING ROOM CLOSE ON MACHINE DAY

The ROARING of DESTRUCTION is heard, the monster sound rising above it. ANGLE WIDENS TO INCLUDE TOM AND CLAIR. He is busy at his dials, she watching sickly.

TOM

Yes! Yes, I hear you!

(to Clair)

He's still alive! He survived the crash!

CLAIR

Tom, you're sick.

TOM

The whole world's sick, darling, it always has been. But that's all over now. The new era is dawning. At last every dream of man will be realized.

CLAIR

Stop it, Tom.

TOM

Get Paul on the phone. I've got to tell him.

CLAIR

I'm going into town. When I get back, maybe you'll be rational again.

She turns and walks out. He looks helplessly after her.

TOM

Baby...

He shakes his head, turns and dials a number on the phone. He keeps the receiver cupped to his ear, as he works the dials of his machine.

CONTINUED

30 CONTINUED

TOM
(into mike)
What's that? Yes. According
to a rough triangulation, I
place you in the mountains
about ten miles south of here.

He realizes no one is going to answer the phone, and
hangs up.

31 EXT. MOUNTAIN ROAD DAY

The convertible, with Paul and Joan drives toward the
lab.

32 EXT. WOODED AREA FULL SHOT DAY

A heavy pall of smoke hangs over a heavily wooded area.
Before we can see anything, we are conscious of the
MONSTER SOUND emanating from behind the smoke screen.

CAMERA PROBES THROUGH THE SMOKE until it FINDS a slight
opening. We see the vague outlines of a circular piece
of metal, which must have been part of the satellite.
We also see something that looks like a radio antenna.
CAMERA PANS AWAY FROM THIS AREA, and PROBES INTO a more
densely smoked-over section of the terrain. Now the MS
COMES OVER LOUDER. Through the haze we begin to dis-
cern the outlines of some grotesque, mis-shapen
creature. We cannot see it clearly enough to identify
it, but we do see that it has tremendous height and
girth. The Monster, whatever it is, is propelling
itself laboriously over the ground. CAMERA PANS AWAY
from the Monster and HOLDS on the opening of a cave
nearby. The smoke whirls around this opening too. We
HEAR THE BUBBLING SOUND of a hot springs coming from
inside. We HEAR the LABORED MOVEMENT of the Monster,
as it crawls over the brush. Then suddenly the CAMERA
IS BLACKED OUT by the slimy scales of the Monster, as
it moves toward the mouth of the cave. At the cave
entrance, the beast seems to pause for a rest. The
smoke whirls around it, hiding it from view, but the
SOUNDS it makes COME OVER clear and strong. CAMERA NOW
PANS UP THE HEIGHT of the Monster, giving us an idea of
its height. At the top of its elongated head we see a
pair of antennae. These curl and twist, finally
straightening to turn in slow circles. The SOUND of
RAPID, HIGH PITCHED ELECTRONIC SIGNALS ISSUE from the
antennae.

MONTAGE

SERIES OF RAPID SHOTS, EDITING TEMPO INCREASING

(A) BIG POWER INSTALLATION (STOCK) DAY

The loud HUM of the station starts to FALL AWAY.

(B) HIGH TENSION WIRES (STOCK) DAY

The ELECTRIC WHINE begins DYING.

(C) PHONOGRAPH RECORD ON TURNTABLE DAY

The RECORD SLOWS and MUSIC GROWLS DOWN, as though it were turned off in mid-play.

(D) LOW ANGLE SHOWER HEAD MAN'S HEAD DAY

The man's head is soaped. The water dribbles away. The man looks up at the shower head.

(E) HOSPITAL SURGERY LOW ANGLE DAY

The masked faces and the lamp are above us. The lights fail, as the medicos look up.

(F) BEECHWOOD STREET DAY

Traffic is slowing and stopping in mid-street.

(G) DRAWBRIDGE (STOCK) DAY

It halts halfway up or down.

(H) TRAIN IN COUNTRY (STOCK) DAY

The train slows to a stop.

(I) IVY-COVERED CLOCK TOWER (STOCK) DAY

The CLOCK IS CHIMING. The sound GOES SOUR and stops. The time (if possible) is three past three.

(J) NEWSPAPER GIANT PRESS (STOCK) DAY

The press rolls down.

(K) GAS BURNER OF HOUSEHOLD STOVE DAY

The flame dies out.

CONTINUED

33 CONTINUED

(L) TELEPHONE RECEIVER DAY

A hand is repeated clicking the connection plate.

(M) INT. SATELLITE INSTALLATION DAY

Pattick, Ellen, Pete, Roy and Neil are bustling about, pulling levers, banging instruments like gum machines, trying to get things to work.

34 EXT. MOUNTAIN ROAD DAY

Paul's convertible grinds to a stop. He tries to get it started again. No response.

JOAN

Thought you filled it last night.

PAUL

(getting out)

I did. I'll have it fixed in a minute.

(raises hood)

JOAN

Paul, my watch has stopped.

PAUL

Well, wind it.

35 INT. SATELLITE INSTALLATION DAY

Roy and Ellen are still trying to get things going. Pete has given up, and is talking with Pattick. Neil is trying to get a phone connection.

PATTICK

(exasperated)

What's come over this place?
Everything seems to have gone haywire.

PETE

There's been a power failure somewhere. I imagine they'll have it fixed in a few minutes.

NEIL

Phone's dead, General.

CONTINUED

35 CONTINUED

ELLEN
(at window)
Sure is quiet outside.

ROY
It's always quiet in these
mountains.

ELLEN
Not this quiet.
(shivers)

PATTICK
What happened to the satellite?

ROY
It's down. A little way south
of here. The signals were full
of static, but still coming
through when the power failed.

PATTICK
Gone. Nine million dollars and
five years work.

PETE
Not necessarily, General. That
globe was built to take the
buffetting of meteorites and
cosmic rays. She's pretty
tough.

PATTICK
So was Berlin.

36 EXT. MOUNTAIN ROAD CAR - PAUL - JOAN

Paul is still leaning under the hood.

PAUL
(annoyed)
I can't find anything wrong.

JEAN
Well, we can't just sit here
forev--
(looking up)
Paul!

He yanks his head out - looks at her, then up.

37 EXT. SKY PLANE (STOCK) DAY

The plane is plummeting in a crash dive. We follow it to its final, explosive end.

38 PAUL AND JOAN

JOAN

Horrible.

PAUL

They might want us as witnesses.
What time is it?

JOAN

(looks at watch;
shakes it)
I've still got three past three.
The darn thing won't go.

PAUL

(looks at car clock)
The clock in the car has
stopped too. Same time.

JOAN

(worried)
I wonder why..

PAUL

Coincidence.

JOAN

No - I've got a premonition.

PAUL

And a stalled car. For once I'm
glad Tom built out here in the
sticks. Let's hoof it to his
place. Maybe he'll drive us
in to a garage.

JOAN

(sighs)
Heigh-ho.

They start hiking, Joan looking sadly back toward crash.

39 INT. TOM'S LIVING ROOM TOM AT MACHINE DAY

The MS COMES OVER in a dialogue-like tempo.

CONTINUED

39 CONTINUED

TOM

Yes, sir. What must be done, must be done. I have the names of the Key Control people.. Mayor of Beechwood, Andrew Townsend. Chief of Police, N.J. Shallot. Chief Security officer for the Installation, Brigadier General James Pattick.. Head of the Satellite project -

(pause)

Doctor Paul Nelson. Along with their wives, this makes a total of eight, just the number of Control Selectors you will be able to produce at this time.

(pause)

I would certainly be interested to see one of these devices. I presume they are electronic in function.

40 EXT. CAVE ENTRANCE CLOSE ON MONSTER DAY

Through the smoke, only a portion of the Monster's body is visible. We HEAR THE MONSTER SOUNDS being emitted from him. Suddenly we see an opening in the hide of the Monster. It widens, and through it appears the small head and claws of an ugly little CREATURE. It is half bird, half rat. We get the impression we are watching a birth process. The small Creature seems to shake itself into activity. It moves off the Monster's side and emits small, RAT-LIKE SOUNDS as it does so. It moves toward CLOSE UP POSITION.

41 CLOSEUP THE CREATURE

We see the Creature in all its ugliness, EMITTING its shrill NOISES. It moves into Camera, then veers off as it takes to flight. CAMERA SWINGS UP AND FOLLOWS IT momentarily through the haze.

42 CLOSE SHOT MONSTER

We see another of the little Creatures being brought into life through the opening in the Monster's skin. Now the MS GOES OUT, loud and clear.

DISSOLVE

43 EXT. STREET BEECHWOOD DAY

A crowd of panicked people swarm about. Clair and others are pushing through the crowd. As she moves, ANGLE WIDENS to show more of the street in this small, modern town. Several stalled cars block the street. Nothing works.

MAN AT CAR

Just quit on me. No reason.

SECOND MAN

Mine too. Not a car in town running. It's screwy.

The group grows larger. Clair takes it all in.

CAST

AD LIBS:

Phone's not working either.
Telegraph's out too.
It's like doomsday.
I'm gettin' out of town.

The group is joined by an elderly man. He wears the eye-shade and apron of a printer. The man is HASKELL, editor of the local paper.

MAN

What's happening in the rest of the country, Mister Haskell?

HASKELL

I don't know. Wire service broke down. It's like this town's stranded in the middle of nothing.

(sees Clair)

Mrs. Anderson! Your husband said this was going to happen. Ask him how we're going to get out of it.

CLAIR

(bewildered)

Yes - Yes, I'll be sure to.

A CAB DRIVER approaches.

CAB DRIVER

I got a pregnant woman in my cab. What am I supposed to do?

The little group stares at him, the seriousness of their catastrophe getting to them. Clair turns and hurries away.

DISSOLVE THROUGH TO:

44 EXT. STREET AT EDGE OF TOWN DAY

Clair is pushing through new, excited crowds. More stalled cars are around. Police Chief SHALLOT is keeping them on the move.

SHALLOT

All right, folks, keep moving.
Nothing to be afraid of.

A WOMAN runs out of a house and up to Shallot.

WOMAN

Officer, my husband! He's in
an iron lung. It - stopped!

SHALLOT

Then what are you doing out
here? Get back inside and
operate it manually. I'll
get help to you.

Clair pushes on past.

45 FARTHER UP BLOCK

Tom is shoving through in the opposite direction,
heading for her. He sees her - gestures.

TOM

Clair!

An ANGRY MAN turns and sees him.

ANGRY MAN

You're Anderson. I read that
stuff of yours. You did this!
You're the one!

The man jumps Tom and starts to beat up on him. At first Tom is too surprised to fight back, then he half defends himself. Clair runs in and tries to pull the man off. Shallot comes in next and grabs the offender.

SHALLOT

Come on you. Haven't I got
enough trouble without
somebody's got to start a
street brawl?

He drags the man out of shot. Clair helps Tom to his feet.

CONTINUED

45 CONTINUED

CLAIR
Did he hurt you?

TOM
No. Come on - I've got the
car parked at the edge of town.

CLAIR
(going with him)
None of the other cars are
working.

TOM
I know. It's power control.
I'll explain later.

They disappear into the crowd.

DISSOLVE THROUGH TO:

46 EXT. ROCKY WOODED COUNTRY DAY

ANGLING ON A ROCK, we watch a file of small Creatures
swoop around the rock, close to the ground, and skim up
into the air PAST CAMERA. (There are no more than
eight)

47 EXT. MOUNTAIN ROAD DAY

Joan and Paul are still hiking toward Tom's house.
Joan's feet are shot, and she has to sit on a rock and
take off her shoes. Paul sits next to her.

JOAN
(groans)
I thought you said Tom and
Clair lived nearby.

PAUL
Guess they do, when you're
driving.

They HEAR the shrill PIPING of one of the Creatures.
Both look up.

48 EXT. SKY CREATURE DAY

It's in a dive, heading for them.

49 JOAN AND PAUL

They jump to their feet.

JOAN
What's that?

Paul, alarmed, grabs a rock and flings it high.

PAUL
I'm not going to ask it.

50 CREATURE IN SKY

The rock flies past it, and the creature veers off.

51 PAUL AND JOAN

JOAN
(shudders)
What an ugly creature. I've
never seen anything like it.

PAUL
Neither have I. Must be some
kind of cave bat.
(dusts hands)
Remind me to ask Tom about it.
He minored in zoology when we
were in college.

JOAN
(puts on shoes; rises)
All right, Grandpaw,
(pushes him ahead)
Move it or lose it.

They go on.

52 EXT. TOM'S HOUSE DAY

Tom's late model closed car pulls up and stops in the
driveway. Tom and Clair get out, in the middle of
fast talk.

CLAIR
What do you mean, "de-energize?"

TOM
He's stopped power at its source.
That means electricity, steam, water,
combustion engines, everything.

CONTINUED

52 CONTINUED

CLAIR
Water? You mean faucets
won't work?

TOM
That's right.

CLAIR
Nonsense.

She goes to the hose (or built-in sprinkler system, if available), and turns it on. It works, Tom having to duck to keep from getting wet.

TOM
(laughing)
Cut that out!

CLAIR
(turning it off)
Thought you said it wouldn't
work.
(laughs)

TOM
Sure that works. It belongs
to me.

53 CLOSE SHOT CLAIR

She turns from the faucet and looks at him, a strange expression developing on her face. CAMERA MOVES IN to CLOSEUP of her frowning countenance.

54 CLOSEUP SMALL CREATURE DAY

We don't see what it is perched on. It gaps its beak, which resembles a double-pronged bee stinger. We HEAR THE MS. The Creature reacts and CHIRPS.

55 EXT. CENTER OF BEECHWOOD DOWNTOWN STREET DAY

Chief Shallot is busy pushing a stalled car from the middle of the street to one side, standing in the open door, turning the wheel with one hand. A Creature flies through the shot over his head, PIPING. It comes back and hovers over his head. He doesn't notice it.

56 CLOSE SHOT SHALLOT AND CAR

Intent on pushing, he doesn't see the Creature light on the top of the car just behind him. It crawls forward and suddenly flings itself against the back of his neck. His eyes widen in horror. He reaches back to grab it. Pain blinds his eyes, and he stumbles forward.

57 FULL FIGURE SHOT

Shallot staggers, the Creature clinging to his neck. He falls forward, fainting.

58 CLOSE ON CREATURE AND SHALLOT'S BACK

The thing suddenly detaches itself and flies a foot or so from Shallot, where it lies down on the pavement. Shallot sits up, taking a position that doesn't show us the back of his neck. He looks bewildered. Then we HEAR MS. The bewilderment goes. He looks around for the Creature, sees it, rises, picks it up and looks around. It's obvious the thing is dead. CAMERA PANS HIM to a waste disposal can. He opens it, takes out some newspapers, wraps the creature in them and puts the whole back in the can. Then he lights a match and sets the refuse inside afire. He watches it take, then turns and walks quickly away. CAMERA MOVES IN ON FIRE.

DISSOLVE THROUGH TO:

59 EXT. STREET OUTSIDE TOM'S HOUSE DAY

We are shooting down the street, the house o.s. Paul and Joan are limping toward us from the distance. They stop and look toward the house.

JOAN

Hallelulyah!

CAMERA PANS THEM across the lawn toward the house. Tom and Clair come out to meet them.

TOM

Well, nice to see you folks.
Just get in from the Olympics?

JOAN

You know it.

CONTINUED

59 CONTINUED

PAUL

Car broke down about a hundred miles up the road.

TOM

(chuckles)

You picked the wrong day to go for a drive.

PAUL

How about a lift to Phil's garage?

TOM

'Fraid that won't do you any good, but I'll ask you in for a drink.

Joan first, then Paul go into the house.

CLAIR

(to Joan)

You looked pooped for sure.

(Joan makes

elaborate gasp)

PAUL

I can use a drink. What do you mean that won't do me any good?
(all enter house)

60 INT. TOM'S LIVING ROOM DAY

They all stream in, Joan flopping on the couch, Clair heading for the kitchen, Tom to the portable bar. The machine in b.g. is SPUTTERING.

CLAIR

I'll wrestle out some ice.

TOM

What's your pleasure?

PAUL

Bourbon and soda.

JOAN

(moans from couch)

Just turn a babbling brook over my head. Then somebody can shrink my feet.

CONTINUED

60

CONTINUED

TOM
(getting out liquor)
What time did your car die?

PAUL
Three past three.

JOAN
That's when the clocks stopped.

TOM
Uh-huh.

Clair returns with a bucket of ice. She gives this to Tom, who builds the four drinks.

PAUL
How did you know the car died?
Could have had a broken axle.

TOM
Could have, but didn't.
(crosses and hands
Paul his drink)
It just ran down - like every
car in the world did today.

Paul takes the drink and stares at Tom. Joan, reacting, sits up on the couch. Clair, blank-faced hands her drink.

JOAN
Misery loves company, but
that's carrying it too far.

PAUL
(quietly)
What's going on?

TOM
Sit down and relax. You have
plenty of time.

Paul slowly sits. Clair leans against the wall and steels herself for the coming ordeal.

DISSOLVE THROUGH TO:

61 EXT. SATELLITE INSTALLATION DAY

Neil and Manuel lean against the gate, Neil smoking, Manuel reading a comic book. Pete comes down the walk from the building. Manuel puts the book in his pocket.

HIT WATCH

PETE

Heard anything from General Pattick?

NEIL

Not since he left for headquarters an hour ago.

PETE

Did he take the jeep?

TOOK

MANUEL

~~The jeep she sleepin'. Old General use the foot cavalry.~~

NO - THE JEEP DON'T RUN, SO THE GENERAL HE WALKS, (CHA-HO)

NEIL

How are things going inside, Pete?

PETE

Power's still off. Funny thing, the auxiliary has a hand crank. That doesn't even work.

NEIL

(thoughtful)

I wonder what effect all this is having on my wife's big mouth.

PETE

(chuckles)

Let me know if you hear from the General.

(goes back inside)

62 EXT. WOODED AREA DAY

General Pattick is walking through a path - short cut. He looks madder than hops. He stops to angrily pick burrs off his pants legs. CAMERA WANDERS UP TO A TREE LIMB. From the other side of it crawls a Creature. We HEAR SHORT MS. The Creature takes to flight.

63 PATTICK

He is still picking burrs. The Creature suddenly appears in the air behind him. He HEARS the PIPING SOUNDS, and whirls around. He tries to strike the thing with his fist. It eludes him and circles away. Pattick draws his forty-five. The Creature comes back, hits him and knocks the General down. As he tries to get up, the Creature dives onto his neck. Pattick gasps, shudders then lies still.

64 CLOSE SHOT CREATURE ON PATTICK'S NECK

It suddenly detaches and flies a few feet, CAMERA PANNING, but immediately crashes to earth, flutters and dies. Pattick gets up through shot - bewildered, as was Shallot. SHORT MS, and his eyes clear. He goes to the dead Creature and picks it up. With his heel, he digs a shallow hole, stuffs the Creature in it, pushes the dirt back, covers it with leaves, straightens and walks purposefully back the way he had come. CAMERA MOVES IN ON PILE OF LEAVES.

65 INT. TOM'S LIVING ROOM GREEN LEAF ON TABLE DAY

This is a green rubber coaster on the coffee table. Joan's hand puts her drink down on it. ANGLE WIDENS to show her listening in wonderment to a conversation.

PAUL

Maybe it's too soon for me, but
I can't bring myself to believe
a word you're saying.

66 TOM

TOM

(smiles)

That's nothing new. It's been
years since anyone's believed me.

67 FULL SHOT

PAUL

All right. Let's assume you're
right. A superior intelligence
has come from Venus - in my
satellite - established residency,
turned off the world's power, and
is about to take over the world's
population.

CONTINUED

67 CONTINUED

PAUL (cont'd)
(like a shot)
Why aren't you fighting it?

TOM
Because this superior intelligence happens to be a personal friend of mine, and because I believe that he's here to rescue mankind, not to conquer it, as you have naturally concluded.

JOAN
Personal friend of yours?

CLAIR
Real chums.

TOM
(slightly irritated)
The days when people made fun of me are over, girls.

PAUL
Rescue mankind from what?

TOM
From itself.

PAUL
(nods)
Oh. I didn't know we needed rescuing.

TOM
(walks to a chair)
Remember your theory on contained degravitation?

PAUL
I should forget it?

TOM
You thought you could build a craft that would degravitate itself, and so be able to escape the earth's draw without fuel or engine of any sort. Great idea. What happened to it?

CONTINUED

67 CONTINUED

PAUL

Washington red tape. Couldn't
get the requisition. So?

TOM

Stupidity. An example of how
stupidity restrains man's
progress. I've been a continual
victim of it myself.

(spins)

Stupidity and fear and greed
and...

PAUL

Is the new arrival supposed to
end all this?

TOM

In so short a time, you will
hardly realize it's been done.
All of the rottenness that fills
and poisons men's souls, corrupts
his life, stops his advancement,
all will be drawn out and
disposed of. Man will become
clean.

(pause)

I can't help feeling a sense of
triumph, Paul. I'm in on the
beginning of ultimate freedom.
I predicted the possibility. I
assist the benefactor.

PAUL

(staring)

How's - he - going to do it?

TOM

I can't tell you now, Paul.
It's premature. But, you'll
be...with us very soon.

PAUL

I don't think so, Tom. I'd have
to have a long, hard look at
anything that was going to change
the world - and me - so completely.

(rises)

How about a lift to the
Installation?

CONTINUED

67 CONTINUED

TOM

No point in going there. It's inoperative and useless.

PAUL

(cold)

Then will you drive me home?

TOM

Sure. Go on out to the car.
I'll be with you in a minute.

Paul and Joan exchange a glance, and exit.

TOM

(to Clair)

One thing about Paul. He didn't panic. There's nothing quite like a logical, orderly mind.

CLAIR

He didn't panic, because logic makes him think you're insane.

TOM

(angry)

Don't ride me, Clair. I've forgiven your lack of faith for years. Now that the facts are in front of you, it's time you stood with me.

CLAIR

Sorry I'm so stupid. I'll stand by you because I'm your wife. I'll get my coat.
(exits shot)

Tom looks after her for a moment, then goes to the machine.

TOM

(into mike)

You've listened?

(pause)

Trace the energy of my car's engine. It will lead you to Nelson's home. He's difficult, but his mind will be a great help.

DISSOLVE

68 EXT. MONSTER IN CAVE

The smoke swirls about it. We get the impression of fierce eyes shining through the smoke. The MS IS HEARD IN RAPID SIGNALS.

69 EXT. SATELLITE INSTALLATION DAY

General Pattick is walking ON CAMERA. We HEAR the same MS SIGNALS, more faintly, coming from him apparently. CAMERA PANS HIM to the gate, where Manuel and Neil snap to attention and salute. He returns it genially.

PATTICK
Everything in order, men?

NEIL
Yes, sir.

PATTICK
Big doings at Headquarters.
This whole area has been placed
under martial law.

NEIL
Wow.

PATTICK
They seem to think I should be
in command of this sector, and
prepare defense measures.

MANUEL
Against whats?

PATTICK
They didn't say. This place is
to be abandoned. Neil, I want
you, Manuel and the rest of the
Installation guards to move out
at sixteen thirty hours. You're
going on a forced march.

NEIL
(reacting)
Yes, sir!

PATTICK
You're reconnaissance. Take a
position south of Baker's ridge,
and observe the country to the
east. If anything suspicious
approaches, send a messenger here
at once, but take no action.

CONTINUED

69

CONTINUED

NEIL

Baker's ridge. Yes, sir. Do we know what we're looking for?

PATTICK

You will when you see it.
(starts inside)

MANUEL

Hey, Generals. -- Sir! How we gonna know when she is four thirty? Nobody he watch she work-it.

PATTICK

(takes out watch)
Here, take mine. It's running again.
(gives it to Neil)
Now move out!

The soldiers salute and exit hurriedly. Pattick goes on into the Installation, the MS SOUND with him.

70

INT. SATELLITE INSTALLATION DAY

Roy sits on the window sill, looking out. Pete has a small machine apart, and is working on the parts. Ellen stands over him.

ELLEN

What good is that going to do?
There's still no power.

I know it

PETE

~~Let's say it gives me a hobby for my spare time.~~

Pattick enters. Everyone is galvanized.

ROY

General Pattick! Any news?

PATTICK

Big news. We're in the midst of a Communist uprising. They've sabotaged every power source in the area.

Everyone is stunned.

CONTINUED

70 CONTINUED

ROY

What!

PETE

(thoughtful)

How did they manage to hit all power at once. I can understand them hitting the big electric and water plants -- but none of the independent generators here are working.

ELLEN

And wristwatches.

ROY

And the flashlight.

PATTICK

Don't ask me, I just know they did it.

PETE

(curious)

How did you get the message? Radio and wires are dead as everything else.

PATTICK

A Special Courier got through from Fifth Army command. I have orders to restrict everyone to this building until the emergency is over. Hate to do it kids.

ELLEN

You mean we're prisoners?

PATTICK

Protective custody, so to speak. They'd like to get their hands on people with your fund of secrets.

There is a pause, as the lab people exchange looks.

PETE

Well, there're blankets and canned goods in the broom closet. We'll make out.

CONTINUED

70 CONTINUED

PATTICK
I'll have supplies sent over.
(starts out)
But don't budge an inch.

ROY
We read you, General. Not an
inch.

The General exits. Everybody looks kind of silly.

ELLEN
Guess we've got a lease.

PETE
I'll fix up a bunk for you in
the storeroom.

ELLEN
(smiles)
That would be appropriate.

Pete laughs and heads through a door.

71 EXT. WALK FROM BUILDING AND GATE

The General, now stern visaged, walks ON AND PAST
CAMERA, WHICH PANS TO KEEP HIM, and for the first time,
we see the back of his neck. Imbedded in the spinal
column are two metal prongs, like tiny antennae. We
HEAR MS.

DISSOLVE

72 EXT. PAUL'S HOME IN TOWN DAY

Tom's car pulls up. Paul and Joan get out of the
back. Tom and Clair are in the front.

PAUL
Thanks for the lift.
(walks coldly away)

Joan hesitates.

JOAN
See you, Clair.
(nervous)
You and Tom drop over soon.

CONTINUED

72 CONTINUED

CLAIR

We'll be sure to, Joan.

Joan walks from shot.

73 SHOOTING THROUGH FRONT SIDE CAR WINDOW PAUL'S HOUSE
B.G.

We can see Paul and Joan going up to their door.

CLAIR

I hope you haven't made a permanent enemy of Paul. You were really rough on him this time.

TOM

It's impossible for me to make an enemy of anyone anymore, darling. The word 'enemy' is about to disappear from the human vocabulary.

CLAIR

(disgusted)

How about the word 'tact?'

Tom says nothing. He starts the car and drives through shot. Paul and Joan are just going into the house.

74 INT. PAUL'S LIVING ROOM DAY

This is an attractive American-provincial room. Paul and Joan enter.

JOAN

Well, at least you get a day off.

PAUL

We'll see about that.

He walks quickly to the phone and picks it up - jiggles the receiver - hangs it up.

JOAN

Dead?

PAUL

Yes. Try the light switch.

CONTINUED

74

CONTINUED

Joan flicks a switch near her. Nothing happens.

JOAN

(frightened)

Paul --- do you think he could be right?

PAUL

He couldn't be ... I ... I don't know.

JOAN

He said he predicted it.

PAUL

In the fifteen years I've known Tom Anderson, he's predicted everything a fertile imagination could concoct. He's wasted his entire life on calculated fantasy. One or two of his dreams were bound to come true, if only because his fancies are so thoroughly all-encompassing.

JOAN

Maybe this dream has come true.

PAUL

(shakes head)

A natural catastrophe has occurred. We'll find a reason for it. Tom has merely leapt to attach one of his pet figments to it. It vindicates him, proves to a laughing world that his whimsies are all accurate.

JOAN

I see. A chance to regain face.

PAUL

Exactly.

75 INT. TOM'S LIVING ROOM CLOSEUP TOM AT MACHINE DAY

He's talking on the mike, his face filled with excitement. The MS intersperses his lines.

TOM

The cave you are in is located over a hot spring - that is why you find it cohabital with Venus.

(pause)

Paul Nelson not yet under control? If he's not at his home, he may try to get to the satellite Installation. I realize his brain is of the utmost value.

(pause)

You will produce eight new devices in twelve days? Too bad you can't - oh, more in other sections of the world.

(pause)

What are my next instructions?
(writes)

Remain here until Beechwood is evacuated.

(nods)

I can well understand the wisdom of that.

CUT TO

76 EXT. BEECHWOOD STREET CLOSE ON LEGS AND WOMAN DAY

The legs are moving in a tight mass, pressing against each other. A BABY CRIES. A WOMAN SCREAMS and falls onto the sidewalk. Feet tread upon her. A basket of canned goods is dumped on her.

77 EXT. DOOR TO APT. HOUSE INSIDE STAIRWAY DAY

A file of people, carrying their possessions on their backs, moves out the door, pushed on by Chief Shallot, now the picture of active cruelty. We hear MS.

SHALLOT

Keep moving! Out into the street! Keep going to highway eighteen! No straggling!

78 INT. CAVE THE MONSTER DAY

It continues to send out its rapid signals. We still don't get a good look at the thing, BUT TRY TO CATCH IT FROM SEVERAL ANGLES.

(INTERCUT SCENE #78 WITH EVACUATION SCENES BELOW)

79 EXT. BEECHWOOD STREET CROWD DAY

We see just the tops of the heads of people passing through the bottom of the picture. A Small Creature swoops down and flies over their heads, hovering.

80 CLOSEUP WOMAN

Looking up at Creature in horror. She SCREAMS.

81 EXT. NEWSPAPER OFFICE HASKALL DAY

Editor HASKALL, a small, elderly man, wearing his green eye-shade and apron, stands in the open door of the BEECHWOOD CLARION, pleading with the mob that streams past him.

HASKALL
Don't go! Return to your
homes! This is a trick - a lie!
Go home everyone, this is your
town!

The unheeding crush forces him back into the office.

82 EXT. LOW ANGLE CLOSEUP SHALLOT AGAINST SKY DAY

SHALLOT
Faster! Move faster! The
evacuation must be accomplished
by nightfall!

He turns, and we get another look at the neck antennae.

83 MOVING HEADS

84 MOVING BODIES

85 MOVING LEGS

86 EXT. FULL SHOT OF STREET DAY

The mob churning ON AND AROUND CAMERA

87 EXT. CLOSE TO GROUND LITTLE GIRL DAY

Clutching her doll, the child, sobbing, tears streaming down her face, walks ON CAMERA.

88 FOR ADDITIONAL SCENES

If further evacuation footage is desired or possible, we may have a FIGHT OVER A BICYCLE....STORE BEING LOOTED....SHALLOT DRAGGING OLD MAN TO FEET AND PUSHING HIM ON - HOLDING GUN ON THREATENING MEN...BROKEN POSSESSIONS, etc.

89 EXT. PAUL AND JOAN'S HOUSE DAY

The evacuees are swarming past the house. Paul and Joan come out with their reactions.

JOAN
Where are they going!

PAUL
Stay up here!

He hurries down to the walk and street.

90 PAUL AMONG EVACUEES

Most of them push past, ignoring him.

PAUL
What's this all about? What are you running from?

WOMAN'S VOICE
It's the end of everything!

MAN'S VOICE
Faster! We'll be trapped!

Paul yanks a man away from the crowd - holds him to keep him from squirming away.

91 PAUL AND MAN CROWD PASSING IN B.G.

PAUL
(yells)
Explain! Where!

MAN
(struggling)
Highway eighteen! Let me go!

PAUL
That's into the desert!

MAN
There's a camp set up for us.
Let loose of me! They're after
us!

PAUL
Who's after you?

But the man escapes into the throng. Paul stares at the crowd. An exhausted WOMAN staggers out and slumps against a tree. Paul supports her.

92 TWO SHOT PAUL AND EXHAUSTED WOMAN (CROWD NOISES OVER)

WOMAN
(panting)
It's terrible. Horrible.
People driven from their
homes. Murders!
(looks up with
pleading eyes)
Why, sir? Why must there be
executions?

93 EXT. BEECHWOOD STREET LOW ANGLE DAY

A MAN is running away from the CAMERA. Shallot kneels into the shot and FIRES at the man, with a revolver. The man stumbles forward and falls. People run across the scene beyond. Someone falls over the body.

A VOICE
Where are the police? Where is
the Army? What are the
authorities doing?

94 EXT. SKY CREATURE DAY

The Creature flies level, toward and over Camera.

95 EXT. ROAD CLOSEUP MANUEL DAY

Manuel is looking up at the Creature. He follows his flight. Then he stumbles and moves o.s.

96 EXT. MOUNTAIN ROAD SOLDIERS FULL SHOT DAY

A SQUAD OF TWELVE SOLDIERS is moving at Rest March, Sling Arms up the parallel sides of the road. Manuel, in the rear, is circling about, looking up for the Creature. Neil, at Point, raises his arm, turns and stops. All stop.

NEIL

This is the nearest point on the road to Baker's Ridge. We'll turn off here and march cross-country to the south.

Walking backwards, looking up, Manuel comes through the troops and bumps into Neil.

NEIL

Watch where you're goin'.

MANUEL

I seen him funny look-it bird.

/ NEIL

That was the guy in front of you.

(shouts)

Chol hright! Move out!

The squad shuffles right, turning off the road.

97 EXT. PAUL'S HOUSE FULL SHOT FROM STREET DAY

The evacuees are still mobbing past in f.g. Paul is standing in the middle of the yard, looking down at them. Joan is near the garage. Paul turns and runs toward her.

98 JOAN IN FRONT OF HOUSE

Paul runs up, heading for the garage.

JOAN

They're running from something. Maybe we ought to get out too.

CONTINUED

PAUL

(opening garage)

No. I have an idea that's the plan. Clear the town. It's controlled panic.

(reacts)

JOAN

Controlled! Tom said...

Paul snaps back - rummages in garage for a bicycle. Joan's station wagon is parked inside. During scene he comes back out with bike.

PAUL

Forget what Tom said. I'm going in to town and see what's happening for myself. Then I'm going up to the Installation.

JOAN

No!

PAUL

I've got to. I can't stay here and watch the whole world fall apart. Go in the house and lock up everything.

Joan backs a little toward front door. Paul gets set to take off on the bike. She is terrified.

JOAN

I'm afraid something terrible will happen to you. Please don't-

PAUL

And be sure to keep the windows closed - every one!

(mounts bike)

I'll get back as soon as I can.

(rides o.s.)

JOAN

Paul!

She watches after him, wringing her hands - then she glances toward the sky and gasps.

99 EXT. TWIN HIGH TREETOPS CREATURE DAY

This is distant. A Creature flies behind and between the two trees. We HEAR FAINT MS.

100 EXT. CAVE MONSTER DAY

The cave RUMBLES AND ROARS from the hotsprings steam. The mist-shrouded Monster EMITS MS.

DISSOLVE

101 EXT. DOWN TOWN BEECHWOOD PAUL DAY

He cycles through the evacuating crowd, going in the opposite direction to their flow. A man grabs Paul's handlebars and tries to take the bike away. Paul struggles - finally has to hit the man to get away.

102 EXT. BEECHWOOD CLARION DAY

The door is open. Shallot enters scene, passing. He stops short and looks at the door - goes and peers in.

SHALLOT
(into building)
Haskall!

Shallot steps aside, as Haskall stands in the doorway.

SHALLOT
(pleasantly)
You're about the last man
still in town, Mister Haskall.

HASKALL
That's right Chief. I'm still
here, and will be until I die,
most likely.

SHALLOT
(draws gun)
Please don't be difficult, editor.

HASKALL
(reproving frown)
A gun, Shallot? That's not like
you.
(sighs)
But - gun or no gun, here I stay.
I helped build this town - paper
even got you your job, remember?
(smiling)

CONTINUED

102 CONTINUED

SHALLOT

No need for a paper now. It's
nothing but a stack of ideas
and notions. Useless. Get
moving.

ANGLE WIDENS to show Paul cycling down the street
toward them. He sees both. They don't see him.

HASKALL

(shakes head)

Sorry. I'm staying.

Shallot turns, so that we can see the neck antennae.
He levels his gun on Haskall...fires point blank.

SHALLOT

(as Haskall dies)

Pride. Nostalgia. Stubbornness.
Those are gone from the new
earth. He has ended them.

Paul has stopped the bike to stare at the murder scene.

PAUL

Shallot!

Shallot faces Paul. The only emotion is in his voice.

SHALLOT

Ah, Doctor Turner. I've been
hoping I'd see you.

Paul leaves the bike and strides up to Shallot. There,
he glances down at Haskall's body, then again at
Shallot.

PAUL

Explain.

SHALLOT

Orders, Doctor.

PAUL

Who's orders?

SHALLOT

(pause)

His.

CONTINUED

102 CONTINUED

PAUL
(fury rising)
I've known you for five years,
Chief. You've committed cold
blooded murder. WHY!

SHALLOT
His orders. I'll have to take
you into protective custody.
(raises gun)

Paul doesn't wait. He lashes out with a fist, knocking Shallot reeling backwards. Paul keeps up to him, swinging away. This starts a furious, vicious fight, in which Shallot never loses hold of the gun. When he finally regains his balance, he swings a backhand that knocks Paul flat on his back. Shallot then raises the gun to shoot.

103 CLOSEUP SHALLOT'S NECK

The appendage gives off MS.

104 PAUL AND SHALLOT LOW ANGLE OVER PAUL

He expects to be shot. Throughout the fight, Shallot has shown no emotion whatsoever. He shows none now, as he holsters the gun obediently.

SHALLOT
You are to be one of us. Rise.
You are free.

Shallot turns and strides away.

105 PAUL

Paul stares after o.s. Shallot. Finally he staggers to his feet, recovers, goes to his bike and rides away.

106 EXT. TOM'S HOUSE CLOSEUP BINOCULAR LENSES DAY

The binoculars are pointed toward the sky. ANGEL WIDENS to include Tom, looking up through binocs, and Clair, who stands some feet behind him, her face strained.

CLAIR
What're you doing now?

CONTINUED

106 CONTINUED

TOM

I've at last learned from my friend the structure of the control devices. They fly to the person wanted. Look something like birds. Might just see one.

CLAIR

(hesitates)

How - how do they gain control of the victim?

TOM

(lowers binoc;
goes to her)

There are no victims, darling. You should rather call them the 'released'. According to Him, they have radiological electrode type things in their beaks. They plant these in the person's neck, after which he is controlled by the benefactor. Like bees, once the things have-stung, so to speak, they die.

CLAIR

And the people? They don't die?

TOM

(embracing her)

Of course not, silly.

CLAIR

Only their minds.

TOM

Their minds are clearer than they had ever dreamed possible. Only the waste is gone - the hate, the bitterness, the dreams, the ambitions, all the foolish nonsense.

CLAIR

The emotions.

TOM

(after pause)

Yes. The emotions.

CONTINUED

106 CONTINUED

CLAIR
Emotion is no good.

TOM
(holding her) *Basically*
~~Almost~~ always. It impedes clear
thinking - thought processes -
logic. Now it will all be done
by the one, ~~immeasurably vast,~~ *most*
~~incomprehensibly brilliant,~~ most
logical mind in the universe.

CLAIR
Why are you holding me?

TOM
(reacts)
Why - because I love you - you
know that.
(kisses her)

Clair lets him kiss her - doesn't try to break it - but
when he is finished, she looks up at him with big eyes.

CLAIR
I don't see why you should.
It's a waste.

TOM
What?

CLAIR
It's an emotion. You can't get
rid of the tarnish on men's
souls without losing the silver
too.

TOM
(pause)
It must be.

CLAIR
You're ready to stop loving me?

TOM
Try to think clearly. Why do
people love? Because they see
in another the answer to their
needs. I see warmth in you, and
beauty, and a merriness once.
You are all the things I must have
as a man. I'll still need you,
even when no emotion exists.

CONTINUED

106 CONTINUED

CLAIR

(trying to keep calm)
 Why split your gains with a
 wife, dear? For a dollar an
 hour, you can hire a woman who
 will fit all of your fetishes.
 She can match the requirements
 perfectly - and when you get
 tired of her, you can always
 run down to the employment
 agency for another!

Bursting into tears, she turns and runs into the
 house. Tom looks helplessly after her.

107 EXT. MOUNTAIN ROAD DAY

Paul is trying to cycle uphill. He gives up and pushes
 the bike, stopping to mop sweat from his forehead.

108 INT. SATELLITE INSTALLATION DAY

Roy is pacing nervously up and down. Ellen is cutting
 out paper dolls, trying to enjoy it. A sterno stove is
 heating a saucepan. Pete is leafing through a stack of
 papers and pamphlets in a file drawer.

SCENE
 CUT

ROY

(irritable)

Isn't that coffee ready yet?

ELLEN

(snaps back)

It'll be ready when it's good
 and ready.

(holds out dolls)

Look - Siamese octuplets.

ROY

Very nice.

(sharp to Pete)

What are you doing?

PETE

(leafing)

Remember those articles about
 de-energization?

ROY

Hmmm, seems I might recall--

CONTINUED

108 CONTINUED

ELLEN .

By Doctor Thomas Anderson.

ROY

Oh, him. The outer-space
button-head with the silver
tongued hangover.

PETE

He had a few good ideas once.
I'm trying to find - the stuff
bore a resemblance to our own
holiday here - can't find -
(holds up paper)
Here's one on life on the other
planets of the solar system.

ELLEN

Oh, that sounds like a dandy.

ROY

I read that one! Read it to
Ellen, it'll kill her.
(sits on table)

PETE

(reads)

Energy must express itself in
movement. Movement is synonymous
with life itself. Since the sun,
the inner planets and actually
all celestial bodies are
expressions of energy, it stands
to reason that Life Forms prevail
on these bodies.

(smiles)

He capitalizes 'Life Forms.'

ROY

Why not. To Anderson, that's a
proper noun.

They all chuckle.

PETE

(reads)

Most galactic systems are
millions of years older than
ours. It follows, therefore,
that the degree of evolution
and, hence, scientific development
possessed by these Life Forms must

CONTINUED

108 CONTINUED

PETE (cont'd)

be immeasurably superior to
ours. In my con-

(starts again)

In my conversations with some
of these species, they have
told me of their incredible
powers, including the control
of power, which I shall cover
in my next article.

(stops reading)

That's the one I wanted.

(looks up)

He talks to them.

ELLEN

I've got a brother like that.
He talks to horses.

109 EXT. SATELLITE INSTALLATION GATE DAY

The gate is closed and bears a padlocked chain and a
sign, reading: INSTALLATION CLOSED - OFF LIMITS TO ALL
CIVILIAN AND MILITARY PERSONNEL - BY ORDER OF BRIG.
GENERAL JAMES PATTICK - SECURITY OFFICER.

Paul, exhausted, cycles up to the gate and stops. He
looks at the sign. It strikes him as fishy, and he gets
off the bike. He tries the chain and lock - won't open.

PATTICK'S VOICE

(o.s. behind Paul)

Don't you believe in signs,
Doctor Nelson?

Startled, Paul spins. ANGLE WIDENS TO INCLUDE PATTICK,
who hovers just behind him. Pattick is smiling.

PAUL

General Pattick. You startled
me.

PATTICK

Didn't mean to.

PAUL

Why is the place shut down?
Where are all the personnel?

CONTINUED

109 CONTINUED

PATTICK

They've been transported to the District Air Base. No telling what might happen to them here.

PAUL

(thoughtful)

Mm, that's probably best. This place is hardly of value just now. May I go inside for a look-around?

PATTICK

I'm afraid not, Doctor.

(Paul nods)

May I give you a ride back to Beechwood. It's a long bike trip.

PAUL

You sure may, General, you sure may.

They jam the bike in the jeep, and he and Pattick get in. Pattick starts the engine.

PAUL

(settles happily)

Ahhh, what a relief. That bike seat was built for the spanking size, and I'm -

(reacts)

Say - how come this thing runs?

PATTICK

(grins)

New experimental model. You just wind up the rubber band and hold it with your thumb.

(shifts)

You know, I think it would be best if you and Mrs. Nelson were to join your employees at the base.

PAUL

Could be. Is there any way I can get in touch with them?

PATTICK

Not a chance. They're under protective custody.

110 CLOSEUP PAUL

The words 'protective custody' hit him like a bomb.
He reacts, then deliberately cools.

111 TWO SHOT

PAUL

(calm)

General, don't you think we
should get that rock out of
the road before we start?

PATTICK

What rock?

He stands and leans forward to see past the hood. This exposes the antennae to Paul, who sees them and reaches under the dash for a wrench. Just as he is about to strike, we hear a sharp MS. Pattick jerks around, but too late. Paul lets him have it. Pattick slumps. Paul takes the 45 from Pattick's holster and shoves it inside his own coat. Then he pushes Pattick out of the jeep and takes off. It runs!

112 EXT. MOUNTAIN ROAD JEEP DAY

Paul turns out of a small road onto the mountain highway. As he speeds away downhill, the CAMERA LETS HIM GO, AND MOVES UP to a tree on the hillside. A Small Creature suddenly FLIES OUT through closed leaves, straight at the CAMERA. The MS is VERY LOUD HERE.

113 EXT. CAVE MONSTER DAY (VERY QUICK FLASH)

The Monster sends out its MS.

114 EXT. MOUNTAIN ROAD JEEP DAY (FAST ACTION)

The jeep and Paul speed down ON CAMERA and PASS IT. After a moment of silence, the MUSIC STORMS UP AGAIN, and the Creature flies through, following Paul. It sends STACCATO MS.

115 WIDE PAN JEEP

The jeep goes by, then, quickly, the thing. It's catching up.

116 ANOTHER PAN JEEP (FAST ACTION)

Now the Creature appears in the same shot with Paul, coming up to above the jeep's rear.

117 PAUL THROUGH WINDSHIELD (NOT PROCESS - AGAINST SKY)

He's concentrating on his driving. The Creature appears above and behind him, closing toward his neck. Then it EMITS ITS CHIRPING. Paul reacts and ducks to one side. The Creature swoops down and up again - stays hovering. The jeep swerves to one side of the picture.

118 FULL SHOT JEEP AND CREATURE

The Creature sticks with Paul, as he is forced to weave the jeep back and forth on the narrow mountain road. He's heading for a curve.

119 ANGLE ON CURVE FROM UNDER LIP

The jeep slides around sideways on all wheels, Paul seeing the curve at the last minute. The creature cuts across inside, and goes ahead of the jeep.

120 PAST PAUL AT WHEEL TO CREATURE AHEAD

It turns and hovers. Paul jams on the breaks, stands and FIRES several rapid SHOTS at the Creature. It leaps, and streaks away, EMITTING SHRILL CHIRPS. Paul slowly sits.

121 CLOSE SHOT PAUL

He just sits there a moment, getting over the shock of the chase and escape. Then bitterness comes to his face. He hides the gun inside his coat.

PAUL
(mutters)
Anderson.

He starts up the jeep, and drives furiously away.

DISSOLVE

122 EXT. TOM'S HOUSE DAY

The jeep pulls up to a sharp stop, and Paul jumps out. CAMERA PANS WITH HIM, as he hurries up to the door and throws it open.

123 INT. TOM'S LIVING ROOM PAST PAUL AT DOOR DAY

Inside, Tom is at the machine, listening to MS.

PAUL
(hoarsely)
You murderer.

Tom turns in reaction. Clair comes out of the back and stands looking at both. Paul slams the door and walks into the room. He stands above Tom, just looking at him.

TOM
(grins)
Back for another drink? Or
another ride?

PAUL
You filthy beast.

TOM
So. You finally decided to
accept my facts. I told you-

Paul interrupts this by slapping Tom's face with a hard backhand. Tom jumps, but cools immediately. He wipes his mouth and smiles again, this time less brilliantly.

TOM
Nice way to greet an old friend.

PAUL
(low, with hatred)
Did you tell me you were a
friend to the alien behind this
invasion? Did you tell me you
helped it?

TOM
(rises)
Sit down, Paul, you're upset.

Both go to seats, Paul fast, Tom leisurely. Clair moves a little closer, sits on the arm of a chair.

CONTINUED

123 CONTINUED

PAUL

(through action)

I'll sit down. Then you'll talk. I want to hear everything.

TOM

(through action)

Now you're being reasonable. Yes, I helped Him. I paved the way - told Him just what he would find; the temperment of the land, the forms of life, the capabilities of the people. Everything that would make it safe for Him to come here.

PAUL

There's only one?

TOM

Only one on Earth. There are nine altogether, the other eight still on Venus. They are the sole survivors of a race that was born too soon. It developed amid the eruptions and boiling gasses of Venus, a planet that won't catch up to Earth in climate for perhaps a million years.

PAUL

A dying race.

TOM

Yes, but each of the nine has an intellect that dwarfs humans, makes us look like so many roaches by comparison.

PAUL

And you think we need him.

TOM

We always have.

PAUL

Has it occurred to you that any being so superior, must regard us moronic humans as inferiors, cattle, in fact slaves?

CUT

CONTINUED

123 CONTINUED

TOM

It has. But on the other hand, realize that such an advanced intellect, bereft of emotion, is bound to be above such petty concepts as Mastery, Conquest and Domination. It thinks clearly, hence it is benign.

PAUL

It thinks clearly, hence it will survive, hence it will get its own way and rule, by gift, by chastizement, by murder, just as all benign or un-benign rulers have done.

TOM

I don't agree with that theory.

PAUL

It's already begun.

TOM

What do you mean?

PAUL

~~Beechwood might be called a~~
~~test case.~~ Already men have had their wills, their personalities and their moral standards imprisoned. A population has been herded like cattle into the desert. Men have been murdered in the streets for failing to obey the new master.

Tom frowns and lowers his head. This is unpleasant. Paul glares at him. Clair waits tentatively, like a judge. In the b.g. the MACHINE SPUTTERS over the oppressive silence.

PAUL

(after long pause)

Makes you think a little, doesn't it?

TOM

(looks up
after a wait)

Yes it does. It made me look back into history for a comparison.

CONTINUED

123 CONTINUED

PAUL

Or for a rationalization?

TOM

Take it easy, Paul. Throughout man's career, every great change, every sudden leap in his station has resulted in torment, chaos and death. The French revolution brought Democracy to Europe. Plagues brought wondrous cures, wars brought about fast planes, atomic power, radiological medicine - our own discoveries.

PAUL

(shakes head)

That won't hold. You're talking about human change, something that you want to get rid of. This thing isn't human, so your argument falls flat.

(pause)

And, incidentally, I could name an equal number of regressions and disasters brought on by revolutions, plagues and wars.

TOM

I'm not convinced.

PAUL

Nor I, of your hypotheses.

TOM

You will be. You must be. He wants you on His side. Next to me, he wants you.

PAUL

(stands angrily)

And you want me. You want me to condone this reign of terror, to swear allegiance to this monstrous King, to kill my own soul and all that I can reach.

(louder)

Well, I won't, Anderson. I'll fight this evil to the last breath of my body, and I'll fight you, because you're a

CONTINUED

123 CONTINUED

PAUL (cont'd)
 part of it - the worst part,
 because you belong to a living
 race, not a dying one, because
 this is your land, your world.
 Your hands are human, but your
 mind is enemy.
 (walks to door)
 You're a traitor, Anderson, the
 greatest traitor of all time.
 Do you know why? Because you're
 not betraying a part of mankind
 ..you're betraying all of it.

He exits, slamming the door behind him. Tom is by now
 standing, having risen during the closing speech.
 Clair slumps in a chair and leans her eyes upon her
 hand.

124 EXT. TOM'S HOUSE DAY

Paul strides down the lawn. He gets in the jeep and
 drives down the road - carelessly - angrily.

125 INT. TOM'S HOUSE; CLOSEUP MACHINE DAY

It sputters. We hear MS.

126 CLOSEUP CLAIR

Still sitting silently, covering her eyes.

127 CLOSEUP TOM

He's now sitting again, staring straight ahead.

128 FULL SHOT

They sit like that for a time. Then:

CLAIR
 (deep misery)
 I hope you're proud.

CONTINUED

128 CONTINUED

TOM

He was my friend. Despite all
our fights and fallings out,
he was my best friend.

CLAIR

(looks up;
tear-streaked)

Is that all you can think of?
Losing a friend? Didn't his
words mean anything to you? If
you weren't so blind, you'd
realize Paul was your friend
today, as he's never been
before.

TOM

(looks at her)

How do you mean?

CLAIR

You fool. Anyone who didn't
care about you - who didn't
believe there was still
something in you worth trying
to save, would have killed you
on the spot.

TOM

Killed me?

CLAIR

Yes! Just as he'll find a way
to kill your God. He had a
gun. I saw it in his coat.

TOM

A gun.

CLAIR

A gun. Look to your laurels,
husband of mine. You just had
an undeserved stay of execution.

TOM

(stands)

So you - you believe with him
that I'm a traitor. You've
turned against me all the way.

CONTINUED

128 CONTINUED

CLAIR

(aggrieved)

I've done nothing - I'll do nothing. Everything is up to you. You're the one who has to see for yourself. I guess I'm just a fool too.

(breaking down)

I'm like Paul. I can't help believing you'll find yourself.

(crying - he's

coming to her)

I have pride. I want to love a good man - the fine man I married - I won't love a monster - I won't! I won't!

She leans against the material, racked with deep sobs. He sits by her, comforting her, stroking her hair.

129 TWO SHOT

TOM

(soothing)

Don't cry Clair. Poor darling. You're in such torment - tearing yourself in pieces. Thank God I've found the way to stop your misery.

(bends to kiss her)

It'll be over soon, honey.

The implication fills her up. She realizes Paul has had no effect. Her hand flies to her mouth and she strangles a scream. She jumps up and runs into the bedroom, the sobs bursting from her in gasps. The bedroom door SLAMS. From the machine comes a BECKONING MS. Tom sighs and turns to it reluctantly. He takes the mike.

TOM

I hear you.

(pause)

Yes, Beechwood seems secure. Sir - I'm troubled. Perhaps you haven't that word in your sphere, but - I must see you.

(pause)

Why not?

(pause)

I see. Yes, I'll be patient.

CONTINUED

129 CONTINUED

TOM (cont'd)
 Paul Nelson? Still at large.
 Overpowered General Pattick.
 That means that he, his wife
 Joan, Mayor Townsend and his
 wife are the four not yet
 under control. Nelson?
 (depressed;
 stalls)
 Y-yes, I know. He just left
 here - driving a jeep. I
 didn't think to question it.

130 EXT. CAVE MONSTER DAY

It's MS suddenly stops. The upper antennae turn, and a
 new MS RHYTHM BEGINS.

131 EXT. BEECHWOOD SIDE STREET JEEP DAY (OR DUSK)

Paul is speeding in the jeep. The engine suddenly dies,
 and he drifts ON CAMERA, where the jeep stops. Paul's
 face blackens - he knows he can't beat this. He gets
 out, drags his bike from the back seat and peddles out
 of shot.

DISSOLVE THROUGH TO:

132 EXT. PAUL'S HOUSE NIGHT

Lights are ON in the house, but Paul, as he peddles up
 and drops the bike in the drive, is too weary to notice.
 Lights at night are natural, and not missed before. He
 plods to the door and goes inside.

133 INT. PAUL'S LIVING ROOM NIGHT

Paul enters and closes the door - leans against it. We
 can HEAR the sound of the SHOWER RUNNING O.S. JOAN'S
 VOICE can be HEARD HUMMING a bright tune. Paul smiles.

PAUL
 Baby?

JOAN'S VOICE
 (calls o.s.)
 Home at last?

CONTINUED

133 CONTINUED

PAUL

Low man and draggin' it.

WE HEAR the SHOWER SOUND GROW LOUDER THEN STOP. In a moment, Joan appears in the door to the interior. She's nude, wet and dripping, with a big towel wrapped around her. Before she arrives, Paul goes to the coffee table, takes a cigarette from a case, lights it - then she's in.

PAUL

Hi-ya, Psyche.

JOAN

Take five, I'll be right out.
(exits)

Paul flops on the couch and takes a deep drag on cigarette.

JOAN'S VOICE

Where'd you go today?

PAUL

(calls)

First I went downtown - saw the
Chief of Police kill editor
Haskall. It's a horrible mess.
Then I went to the lab - closed
- found General Pattick possessed.
Then - oh, I'll tell it all when
you're dressed.

JOAN'S VOICE

In a sec.

Paul relaxes - then a thought strikes him.

PAUL

Honey?

JOAN'S VOICE

Yes?

PAUL

How come the shower's working?

CONTINUED

133 CONTINUED

JOAN

(laughs)

It's not. But after awhile, I felt so tacky, I just had to do something, so I stuck a washtub full of water in the shower window and used the shampoo hose.

PAUL

(laughs)

Genius. Sheer genius. Get out here, I want to make love to you.

JOAN

Since when can't you come in here?

PAUL

Since I got too pooped to move.

Joan comes out, her hands behind her back. She stands in door.

JOAN

All righty, I'll come out to you. There's a draught on your neck. Don't want you to catch cold.

134 SHOOTING IN FROM WINDOW OVER COUCH BACK

Paul, on couch just beyond window, turns to face us and close the open window. Joan is seen beyond, her hands still behind her back, a smile on her face. Paul reaches up to close the window. When he touches it, he reacts - turns.

135 FULL SHOT

PAUL

The window! I warned you to keep it closed.

JOAN

It got stuffy - I had to have some air.

(cute)

Guess what I've got.

CONTINUED

135 CONTINUED

PAUL
(dubious)
What?

JOAN
(grinning)
A present for you.

She brings forth what she was hiding behind her back. It's a Small Creature, nesting in her arm, its beady eyes flashing wickedly. Joan tosses it gently forward - like she would a dove - and keeps smiling. Paul, of course, reacts with sheer terror - stands, still leaning against the couch, as the Thing flies straight at him. Joan starts walking casually to the front door. Paul manages to fall out of the Creature's way, against the arm of the couch.

136 INSERT COUCH BACK AND CUSHIONS

The Creature flies through and circles in the top of the frame. Below, the 45 falls from Paul's moving coat, and goes down between the cushions. Joan speaks over this and the next shot.

JOAN
Goodnight, darling. I'm going for a short walk. When I get back, you'll feel much better.

137 FULL SHOT

Joan exits. Paul is frantically dodging the Creature. It gets on him more than once. He fights it with his hands, with books, cushions, anything he can get his hands on. It's like a fight with an eagle. They nearly wreck the room. At last, Paul grabs a floor lamp, the finial of which is shaped like a spearhead. He parries with the Creature - a bulb is popped - almost loses - finally impales it against the wall.

138 CLOSE SHOT WALL

As the spearhead finial penetrates the Creature's body. The flashing eyes go out.

139 EXT. CAVE MONSTER NIGHT

It almost ROARS - MS BEGINS AT ONCE.

140 CLOSE SHOT PAUL CREATURE

He still holds it speared to the wall. Suddenly the PHONE RINGS LOUDLY. Paul starts. He lowers the lamp and the dead Creature and hastens to answer the phone. He lifts the receiver, breaths heavily into it for a moment before he speaks in hoarse tones.

PAUL
This could only be Anderson.

INTERCUT:

141 INT. TOM'S LIVING ROOM TOM ON PHONE AT MACHINE NIGHT

The MS is coming over the machine.

TOM
I have the only working phone
in the country.

PAUL
(rough)
What do you want?

TOM
I've just had a talk with my
friend. He says you've killed
the control device that was
made for you.

PAUL
So?

TOM
So now you can't be controlled
for a week. Come on over. I'd
like to have a little talk with
you. I want to apologize.

PAUL
(after pause)
How will I get there?

TOM
Joan's station wagon will run.

PAUL
All right, I'll come over.
(pause)
There's something I have to
take care of first.

CONTINUED

141 CONTINUED

TOM
Good. See you later.
(hangs up)

Paul hangs up more slowly - turns from phone.

WE REMAIN ON SCENE #141. Tom sighs and turns to the mike.

TOM
He's coming.

Clair enters. She sees Tom's eyes grow wide in horror.

TOM
Yes. Yes. If it must be done.

He switches off the machine - stares ahead.

CLAIR
What is it?

TOM
He said -- He said that Paul
is first of the minds to be
taken. First because his is
the most dangerous. Paul is
the enemy, the one great enemy,
and he knows basically what
he's fighting.
(pause)
And his control device is gone.

CLAIR
(growing horror)
What does that mean?

TOM
That he must be dead. He's too
great a menace to live the week.
I'm supposed to kill him.
Tonight.

142 INT. PAUL'S LIVING ROOM CLOSEUP (LOW ANGLE) PAUL

He's turning the couch cushions. He finds the gun and
raises it into the picture - checks the chamber.
Loaded. He cocks the gun and walks back out of shot.

143 CHAIR IN LIVING ROOM (OPPOSITE FRONT DOOR)

Paul sits in the chair, the gun drooping in his hand over the chair arm. He gazes glumly at the door.

DISSOLVE THROUGH TO:

144 INT. PAUL'S LIVING ROOM CLOSE ON FRONT DOOR HANDLE
NIGHT

The handle turns, and that much of Joan appears as she opens the door and takes a step in.

145 PAUL IN CHAIR

His gun hand is down between his thigh and the inside arm of the chair. He is looking up and off toward Joan.

PAUL
You came back quickly.

146 PAST HIM IN CHAIR TO JOAN IN DOOR

She's framed in the door against the black outside.

JOAN
Yes. I knew it wouldn't take long.

PAUL
You were right.

JOAN
Yes. Now we must wait for Him to give us instructions.

PAUL
We'll be this way from now on, won't we.

JOAN
For the rest of our lives.

PAUL
(hard time speaking)
I see. Farewell, darling, I've loved you and will forever.

He raises the gun and FIRES. Her expression has not changed. Now she dies, sliding down the door jamb, fingers slipping gently, eyes looking upon nothing.

147 PAUL IN CHAIR

He's looking out at the night. His face is hard, but two streams of tears run steadily down his cheeks. He lets the gun drop to the floor.

FADE OUT

FADE IN

148 EXT. WOODS CAMPFIRE NIGHT

Neil, Manuel and the squad are spread out in the vicinity of the campfire. One Soldier plays a mournful HARMONICA. A couple others are shooting craps. Another is polishing his boots. Neil and Manuel sit on a log.

NEIL

Hurry up and wait.

MANUEL

We run all the way out inside the woods for do nothings.

NEIL

We're supposed to be observing suspicious actions, remember?

MANUEL

What kind him actions?

NEIL

You tell me.

MANUEL

I tell you, you don't pay me no attentions.

NEIL

What do you mean?

MANUEL

I see him funny look-it bird.

NEIL

(disgusted)

Will you forget that bird.

(looks around)

All right men, you've had it too easy. Everybody cleans his rifle.

CONTINUED

148 CONTINUED

AD-LIBS

What, again?
This is the third time.
(general groans)

The men slowly haul out their weapons and cleaning gear.

149 CLOSE SHOT RIFLE (FAVOR MAGAZINE & MAN'S HAND)

The man works at cleaning his rifle.

150 INT. TOM'S LIVING ROOM CLOSE SHOT RIFLE MAGAZINE
NIGHT

Tom's hand is pushing a clip of cartridges down into the magazine.

151 FULL SHOT

Tom finishes loading the rifle. Clair comes in from the back room - stops at the sight.

CLAIR

Is that what you plan to use
on Paul?

Tom nods silently - he doesn't want to talk about this.

CLAIR

You'd murder your best friend.

Tom sighs and stands - puts on the safety.

CLAIR

If you do that, you'll be
killing me with the same
bullet.

He looks quickly at her, then away - walks to Machine.

CLAIR

What's the matter, cat got your
tongue, so you can't talk?
(follows him)

I guess your friend's got it -
you've given Him everything else
of you. Are you afraid to talk
to me - or just plain ashamed?

CONTINUED

151 CONTINUED

Tom purses his lips - lays the rifle on the machine shelf. He faces her - places his fingers lightly on her shoulders, then helplessly lets them fall away.

CLAIR

That must be it.

He goes to the drape cord and closes the drapes, covering the machine - and the rifle on the shelf. She watches this with wry interest.

CLAIR

Closing off your machine?
Suppose your boss wants you
to run down to town and cut
out a few hearts?

Tom goes to the bar and builds himself a stiff drink.

CLAIR

He might get mad when he can't
reach you and snap his fingers.
Has he got fingers?
(business)

The master won't like it when
his servant turns off the
juice. He might turn you into
a white rat, so you can--

TOM

(through teeth)
Shut up, will you.

CLAIR

He speaks! The zombie speaks.

Tom takes his drink and walks to the automatic record player. He turns it on - classical MUSIC. Then he flops in a chair to drink his drink. Clair moves around after him. When his back is turned, we can see the dread and conflict that consumes her, but to Tom she presents only the cold, sarcastic mask.

CLAIR

That's it. He will have music.
Must feel great to have the
only working phonograph in the
world. A gift from His Majesty,
the Venusian. Makes you a big
man doesn't it - just like
you've always wanted to be.

CONTINUED

151 CONTINUED

TOM
Clair.

CLAIR
(lofty)
Yes?

TOM
What I have to do tonight is
difficult enough. You're
only making it harder on me.

Clair realizes it's time to drop the mask. Her face
softens a bit, and she walks to him.

CLAIR
I want it to be hard. I want
to beat my way into that fat
head of yours. Please, darling.
Open your mind - just for a few
minutes, so that I can get
inside and talk to you.

Full of emotion, Tom pulls her down onto his lap, and
they share a long, deep kiss. When they break, he
tries to smile. She does smile.

CLAIR
Ready?

TOM
I'm listening.

CLAIR
Tell me what you know about
this Invader. What's he like?

TOM
I don't know much. He's strong
- or he wouldn't have been able
to make the trip through space.
He's advanced, because he can
speak to his controlled subjects
at a distance. Of course he's
super-intelligent. He's
established in Elephant hot
springs cave, because he needs
a climate like that of Venus.

CONTINUED

151 CONTINUED

CLAIR

Hiding in a cave? Then earth
must be of no use to him,
except as a subject of conquest.

TOM

(pause)

I said I'd listen and answer
your questions. We'll argue
about that later.

CLAIR

Why does he want you to kill
Paul?

TOM

Because He was able to
manufacture only eight control
devices - for the four key
control people of the vicinity
and their wives.

CLAIR

Wives?

TOM

Yes. There were a pair for
Paul and Joan. Paul has killed
his own, which means He must do
something about it.

CLAIR

(shrinking)

Joan's been controlled..

TOM

Yes. There were only three on
the list who were not; Paul,
The Mayor, and his wife Marie.

CLAIR

They're dead - killed in the
crush of the evacuation.

TOM

We know.

CLAIR

Then why doesn't the King send
their devices after Paul?

CONTINUED

151 CONTINUED

TOM
He would, but it's too late.
They've already been used.

CLAIR
On - on whom?

TOM
(hesitates)
I can't tell you.

152 EXT. SATELLITE INSTALLATION FULL SHOT NIGHT
All of the lab lights are on.

153 INT. LAB SUPPLY ROOM CLOSEUP ELLEN NIGHT
Ellen is sleeping on a cot. We HEAR the sound of the lab machines HUMMING, PUMPING AND WHIRRING. Ellen opens her eyes and sits up, startled.

154 INT. SATELLITE INSTALLATION FULL SHOT NIGHT
Roy is walking along the line of machines, writing figures on the clip board. Pete sits at the radar, tuning it. Ellen enters from the back room and looks around in surprise.

ELLEN
Why - everything is running..

ROY
You didn't sleep long.

ELLEN
No... What time is it?

PETE
Going on dawn.

ELLEN
How did it happen?

PETE
Don't ask us - it all just started up again. We're checking to see if anything's out of ~~whack~~. ORDER

CONTINUED

154 CONTINUED

ELLEN

(shakes head;
grins)

Will wonders never cease.
Any coffee?

ROY

Nope. How about making us
some.

Pete reacts and looks sharply at Roy, who realizes it
was a mistake. Ellen is already going to the cupboard.

PETE

Never mind, Ellen, I'm not
thirsty.

ELLEN

Well, I am, if you don't mind.

155 ELLEN AT CUPBOARD

She opens the cupboard - stares and SCREAMS. CAMERA
ZOOMS INTO THE CUPBOARD. There lie two dead Creatures.

PETE'S VOICE

I told you I wasn't thirsty.

ROY'S VOICE

You shouldn't have looked in
there.

She spins and looks at them - horror growing.

156 REVERSE

Pete is standing at the radar. Roy is walking toward
Ellen. He looks back at Pete, who nods.

ELLEN

What - what's the matter with
you?

ROY

Relax, Ellen, it won't be more
than a minute - if you stay calm.

ELLEN

(backing)

No - no, don't.

He comes at her, slowly and easily, his hands rising.

157 PETE AT MACHINE

Pete continues to work at the machine, tuning the radar. Beyond him, on the map wall, we can see Roy's SHADOW descending upon Ellen's SHADOW. Pete is unconcerned.

PETE

(looking at o.s.
screen)

It's becoming clearer. *sharper,*

ELLEN

No! No!
(screams)

The shadows against the wall blend into one. Roy forces Ellen back and down. We HEAR HER STRANGULATION SOUNDS.

PETE

I think if I increase the power on ground pickup, we'll be able to bring it in clearly. The sweep is steady at minimum.

During this, Roy's shadow lets Ellen's shadow drop. He crosses, and stands, now in the picture behind Pete.

PETE

(during Roy's action)

Yes, that's better...it's coming in - much ~~clearer~~. *brighter*
There.

He and Roy look at the screen.

ROY

We're the first to see.

158 INSERT: THE RADAR SCREEN

Blank, then the sweep comes around, and the white figure of the MONSTER'S FACE appears - fades - and appears again, as the sweep goes round.

DISSOLVE

159 EXT. DOWN TOWN BEECHWOOD FULL SHOT DAWN

A shot of the deserted, litter-strewn street, a body or two lying about, as the new day dawns.

160 EXT. TOM'S HOUSE DAWN

Down the street, Paul's station wagon approaches.

161 INT. TOM'S LIVING ROOM DAWN

The machine drapes are still closed. Tom stands at the window looking out. Clair is in the center of the room.

TOM

He's finally coming.

CLAIR

What are you going to do?

TOM

(pause)

Darling - why don't you take a walk. You'll be safe.

CLAIR

After everything, you're still going through with it.

TOM

I must. My beliefs haven't changed. I've got to have the strength of my convictions.

CLAIR

The conviction of your weakness. I proved to you that your friend is as weak as you, hiding in a cave, pleading with a human to do his rotten work. He's dead afraid of strength, and that means Paul Nelson. He can't even wait a week to control Paul, that's how frightened he is.

TOM

I'm sorry, Clair. I've got to go out and meet him.

He exits, closing the front door after him. Clair looks as though she wants to scream, but she doesn't. She looks wildly about - then at the drapes. She hurries to them and throws them open - sees the rifle. She takes the rifle in one hand, and with the other, switches on the radio. She picks up the mike. She's boiling mad.

CONTINUED

161 CONTINUED

CLAIR

I don't know if you can hear me or not, but if you can, listen good. I hate your living guts for what you've done to my husband and my world. I know you for the coward you are, and I'm going to kill you. Hear that? I'm going to KILL YOU!

Just before she snaps off, we HEAR FRIGHTENED MS from the speaker. She turns it off, lets the drapes fall back into place, and walks o.s., the rifle in hand.

162 EXT. CAVE MONSTER DAY

It EMITS VIOLENT MS.

163 EXT. TOM'S HOUSE CURB TO HOUSE SHOT DAY

Paul sits moodily at the wheel. Tom is coming up to the car from the house side.

TOM

Hey there! Took you long enough to get here.

PAUL

Long enough.

He gets out and meets Tom, who wants to shake hands. Paul ignores the hand.

PAUL

Are we going inside, or will we do our talking out here.

TOM

Inside.

Paul starts up to the house. Tom follows him.

164 SHOT FROM CORNER OF HOUSE

CAMERA PANS TOM AND PAUL up to the house. They go in and close the front door. CAMERA PANS ON TO SIDE OF HOUSE, HOLDING when Clair is INCLUDED. She is looking around the corner, making sure the coast is clear. When she knows this, she slips silently forward, keeping behind the shrubbery, heading for the station wagon.

165 INT. TOM'S LIVING ROOM DAY

Tom crosses the room and leans his back against the machine shelf. The drapes remain closed. Paul comes along more slowly.

TOM
(tentatively;
sizing up)
How's Joan?

PAUL
(bluntly)
She's dead.

TOM
(reacts)
What! How?

PAUL
I killed her.

Tom stares.

166 EXT. TOM'S HOUSE CLAIR AT STATION WAGON WHEEL DAY

Clair releases the emergency, and the car rolls silently forward, CAMERA PANNING. We see that she is rolling down a slight hill, toward the mountain road. The rifle is visible standing on the seat beside her.

167 INT. TOM'S LIVING ROOM DAY

The two men are in the same attitudes. Tom is the first to speak - with difficulty.

TOM
You? You killed your wife?

PAUL
Not my wife, a product of your
work, a member of the society
of the new world.

Tom is wrenched to his soul. His face shows the depth of his sorrow, as he pulls away from the machine and walks to the couch.

TOM
You shouldn't have...You
shouldn't have..

PAUL
I had to.

168 EXT. MOUNTAIN ROAD DAY

Clair drives the station wagon at top speed along road.

169 INT. TOM'S LIVING ROOM DAY

Paul faces Tom, who sits on the couch.

TOM

She was still your wife, still Joan. You would have been one with her, if you hadn't-

PAUL

If I hadn't destroyed the thing that was trying to control me.

TOM

(despairing)

Yes!

PAUL

Why shouldn't I destroy it? The thing was my enemy. You don't seem to realize we're at war. You made Joan my enemy, an enemy forever. I killed her,
(drawing gun)
just as I'm going to kill you.

170 EXT. MOUNTAIN ROAD STATION WAGON DAY

It speeds along.

171 INT. TOM'S LIVING ROOM DAY

Tom looks at the gun. It makes him feel sicker, but there is no fear.

TOM

(shakes head)

Go ahead. What good will it do you?

PAUL

Plenty of good. If I can get to the leaders - you - Pattick - Shallot - I don't know who else - the battle will be half won. Apparently this God is immobile, getting humans to carry out his

CONTINUED

171 CONTINUED

PAUL (cont'd)
battle orders. I can find
people - plenty of them. I'm
sure we can defeat this thing
you call a benefactor.

TOM
(weary)
Perhaps you can. I don't know
anymore. So many things have
happened. Joan.

PAUL
You could help us. You know
more about the Invader than
anyone else.

TOM
Why don't you kill me and get
it over with?

PAUL
(shakes head)
No, sir. I'll get what I can
out of you first.

TOM
That'll be nothing.

172 EXT. MOUNTAIN ROAD STATION WAGON DAY

The wagon speeds past the spot where Neil and his men
turned off the highway. (There should be some
recognizable landmark, perhaps a SIGN, pointing to
Baker's Ridge.)

173 EXT. NEIL'S CAMP

The men are loafing around. The SOUND OF STATION
WAGON CARRIES OVER. Some of the men react.

MANUEL
I hear it car. First one in
whole day.

NEIL
Remarkable. I've got worse
things to worry about, like for
instance where are the noon
rations coming from?

CONTINUED

173 CONTINUED

MANUEL

We got no to eats?

NEIL

Nothin'. And I got no way to requisition any chow.

MANUEL

How about I rustle some cows?

NEIL

Don't be stupid. Who's got any cows around here?

MANUEL

Okay, then I rustle some chickens.

Neil cocks his head - shrugs. Manuel grins, gets his rifle and takes off. The men look after him. Some laugh.

174 EXT. MOUNTAIN DIRT ROAD STATION WAGON DAY

It drives more slowly now - passes SIGN: ELEPHANT HOT SPRINGS $\frac{1}{2}$ MILE, and an arrow.

175 INT. TOM'S LIVING ROOM DAY

PAUL

(raises gun)

Where is your ruler? You'd better talk - I'm not afraid to use this, you know.

TOM

I don't suppose you are.

PAUL

At least you're not a coward. There's that much of the human being left in you.

TOM

Don't waste flattery on me. It won't work.

CONTINUED

175 CONTINUED

PAUL

I'm not flattering you. I'm telling the truth. Do you think one of your controlled people would resist? Not on your life. Courage is an emotion. He'd logically reason that the way to stay alive is to talk. Pure logic works only for the individual - there's no group feeling, no patriotism, no cooperation of any kind.

TOM

(reacts)

What..?

PAUL

You heard me. The King is playing you for a big sucker, Tom. He's using your human emotions - loyalty, a desire to help your race, your dream of freedom, and everything else you preach, to get his own ends. He doesn't feel these things. Somebody has to do it for him

Tom stares at him.

176 EXT. CAVE LONG SHOT DAY

The station wagon arrives. Clair gets out with the rifle - looks around.

177 EXT. WOODS MANUEL DAY

He stumbles through the woods - trips.

178 INT. TOM'S LIVING ROOM DAY

Tom is trying hard to arrange his thoughts.

TOM

I'm - I'm mixed up. That possibility has never occurred to me.

CONTINUED

178 CONTINUED

PAUL

Of course it hasn't. You've been too busy waving a non-existent flag. The Invader has no emotions. Therefore he can't understand them. But he knows they exist. To defeat them, he must use them against those who have them. He found you. I'll bet he butters you up plenty.

TOM

(staring)

He's praised my work.

PAUL

To keep you working. How could he care for you? He doesn't like and he doesn't dislike. He merely reasons, concludes and uses.

179 EXT. MOUTH OF CAVE DAY

Clair advances slowly to the cave. She stops, then goes on inside.;

180 INT. TOM'S LIVING ROOM DAY

TOM

(hesitant)

Well -- you have what might - might, I say, be a plausible theory. That is, that an emotionless being is helpless when surrounded by beings with emotion, because those beings will defend one another - stand together.

PAUL

As you want Clair to stand with you.

(pause)

But it's no theory. It's the truth.

181 INT. CAVE CLAIR DAY

She's moving in through the swirling mist. It makes her COUGH. There comes a SHARP MS, closeby. She stops.

182 EXT. CAVE TYPE COUNTRY MANUEL DAY
He's walking idly along, HUMMING MEXICAN TUNE.

183 INT. TOM'S LIVING ROOM DAY
Tom looks down at his feet. There is a pause.

PAUL
(quietly)
Have I reached you?

TOM
(doesn't really know)
Maybe - some - I don't know.

PAUL
Will I still have to kill you?

TOM
(looks up;
almost smiles)
I was supposed to kill you.
His orders.

184 INT. CAVE CLAIR DAY
She's concealed herself behind a rock outcropping.

CLAIR
(shouts)
I've come for you!

185 INT. TOM'S LIVING ROOM DAY

PAUL
Suppose later He tells you to
try again - assuming I don't
finish you now?

TOM
I - don't think I could do it.
I've got to have time to think.

186 INT. CAVE CLAIR PANNING SHOT DAY

Clair, again silent, slips forward. She comes to a
fork in the cave - looks into it. A giant claw appears,
coming high over the back of her head. She walks into
the second tunnel, and the claw draws back. She
didn't see it.

187 INT. TOM'S LIVING ROOM DAY

Paul stares at Tom, then sticks the gun back in his coat.

PAUL

Maybe I'm a sucker, but I'm going to give you a chance. When you feel like thinking, the best thing to do is leave you alone - you'll come around on your own - or I haven't known you for twenty years.

TOM

(grateful)

Thanks, Paul.

Paul walks to the front door to go.

PAUL

(crossing)

Don't thank me.

(turns at door)

By the way - just how were you figuring to kill me? I had the drop on you.

TOM

(grins wryly)

~~I didn't expect that.~~

(rises)

I've got a rifle over here - behind the drapes,

Through action, he crosses to the drapes and pulls them aside. The rifle is, of course, gone. Tom reacts.

TOM

It's gone!

PAUL

(suddenly alert)

Where's Clair?

The men exchange a look of horrible suspicion. Tom spins and snaps on the radio.

188 INT. CAVE CLAIR DAY

She gives up on the second tunnel, and turns back. She rounds a corner and stops short in horror reaction.

189 REVERSE CLAIR F.G. MONSTER B.G.

At first we and Clair see only the eyes, shining through the tumbling smoke. Then the smoke swirls away somewhat, and we see the horrible face of the Monster, clearly, for the first time. Its jaws work, and it roars.

CLAIR
(calmly)
You are as I knew you would be.
Ugly - horrible - unfit to live
on this or any other world.

The claws reach out for her.

CLAIR
(raising rifle)
No wonder your race is dying.
I'm proud to hurry the process.
(fires)

The bullet has no effect. Clair pumps the rifle and FIRES again. Consternation comes over her face. She backs up and begins FIRING RAPIDLY. The claws swoop down and grab her. She SCREAMS.

190 EXT. AREA NEAR CAVE CLOSE SHOT MANUEL DAY

He is walking ON CAMERA. The SHOTS AND SCREAM CARRY OVER. He stops short in reaction.

191 INT. TOM'S HOUSE TOM AND PAUL AT MACHINE DAY

They watch the radio - both filled with consternation. The STATIC, ROAR of the MONSTER, and Clair's SCREAM FADE IN. The men react in terror.

CLAIR'S VOICE
(faintly - choking)
Have at me, beast. Prove how
strong and terrible you are!

TOM
(shrieks)
He's killing her!!!

192 INT. CAVE CLAIR IN MONSTER'S CLAWS DAY

They are lifting her in the air. She's still alive, but dying.

CLAIR
(with effort)
Kill me. Kill as many as you
can. You haven't long.

She dies. The claws pull her, eyes open, ON CAMERA, which goes into SOFT FOCUS, as she passes through the top of the shot.

193 INT. TOM'S LIVING ROOM TOM AND PAUL AT MACHINE DAY

Tom, his hands against his face, is backing away from the machine, consumed with sickness and horror. Paul is aghast. The MONSTER ROARS AGAIN over radio.

TOM
(low)
No...no...
(yells)
NO!

Paul has the presence of mind to leap forward and shut off the radio. Tom falls against a wall.

PAUL
(hard)
It might have heard you.
(goes to him
fast; harsh)
Get up! Snap out of it. Now
it's reached you - right into
your heart. Are you going to
fight? Are you going to help
me destroy it?

TOM
(rising; hoarse)
Yes. Yes.
(grows furious)

PAUL
Think. Get that mind working.
What do we do first?

CONTINUED

193 CONTINUED

TOM
(staring off - hard)
You - to the Installation.
Pete - and Roy Manson -
possessed. Take care of them.
I'll go to the cave.

PAUL
Where is it?

TOM
Elephant Hot Springs.
(starts for door)
I'll get you to the lab first.
(barges out)

PAUL
You're not armed!

TOM
(o.s.)
I'll find something!

194 EXT. CAVE MEDIUM LONG SHOT DAY

From inside, we HEAR the monster ROAR. Manuel runs past Camera into the shot. He stops short, then moves tentatively forward, into the cave.

195 EXT. TOM'S HOUSE DAY

Paul has Tom's car running and waiting in driveway. Tom comes out of the garage, an oxyacetelene torch in his hand. He walks on Camera, tinkering with it. When he reaches CLOSE SHOT, he squeezes the trigger. The FLAME SHOOTS AT CAMERA.

196 INT. CAVE MANUEL DAY

Manuel, eyes wide, rifle extended, moves along. He turns a corner, CAMERA PANNING. Manuel is moving to his right. The PAN INCLUDES the MONSTER straight ahead. Manuel, still in the shot, doesn't see it. Clair is hanging half out of the Monster's mouth, the jaws of which are grinding. The grinding stops, and the claws reach out for Manuel, this accompanied by a ROAR. Manuel turns - BIG reaction.

MANUEL
Madre de mios!

CONTINUED

196 CONTINUED

He fires a couple quick SHOTS at the Monster, drops his gun and runs o.s., back the way he came.

197 EXT. CAVE FULL SHOT DAY

Manuel comes streaking out of the cave, running like the wind.

198 EXT. MOUNTAIN ROAD TOM'S CAR DAY

The car speeds for the Installation, Paul driving.

199 EXT. WOODS LONG PANNING SHOT MANUEL DAY

Manuel, scared out of his wits, runs as fast as his short legs can pump.

200 EXT. HIGHWAY AT. INSTALLATION TURNOFF

Tom's car, Tom and Paul inside, roars up the highway and takes the turnoff to the Installation.

201 EXT. NEIL'S CAMP DAY

Manuel, exhausted and bug-eyed zips into camp, yelling at Neil at the top of his lungs.

MANUEL

(in SPANISH)

I see a monster big as a house
in the Hot Springs cave. We
gotta get out of here, or all
be eaten alive like the girl.
Somebody do something fast.
(and much more)

Neil doesn't understand the rapid flow, but he gets the idea. All leap to their feet.

NEIL

Pack up, we're movin' out!

The men grab up their gear, including the machine gun.

202 EXT. SATELLITE INSTALLATION DAY

Tom's car pulls quietly up. The men look carefully around - get out and listen. Tom signals for silence.

TOM *Paul is close enough*
~~Nothing. Not even the sound of a bird.~~ *It's so still.*

PAUL
 It's been like that since yesterday. You just haven't noticed.

TOM
 (nods)
 I notice things now. Get busy.

He gets back in the car and makes his U-turn. Paul goes to the gate - finds the chain unlocked. He pushes through and goes up the walk. Tom drives off. Paul stops short at the sight of Ellen's body, her eyes open, lying on the walk.

203 INT. SATELLITE INSTALLATION DAY

Pete, Roy and Pattick are standing together.

PATTICK
 (to Pete)
 The plane is on the Installation strip.

PETE
 I have been told. He has ordered me to fly to Washington.

ROY
 The President shall die first.

PATTICK
 Then the cabinet.

The outside door opens, and Paul enters, gun in hand. The three possessed turn and look at him. He stands, and calmly guns the three of them down - walks up and kicks each of the bodies. Then he holsters his gun and exits.

204 EXT. SATELLITE INSTALLATION DAY

Paul comes out and looks around. He goes to the side of the building, where he finds two jeeps parked. He gets in one, starts it, and drives off.

- 205 INT. SATELLITE INSTALLATION CLOSE ON BODIES DAY
THE CAMERA MAKES A SLOW PAN of the bodies, ending on Pattick's. We HEAR a FAINT MS. Pattick slowly raises his head. There is blood at the corner of his mouth.
- 206 EXT. MOUNTAIN ROAD DAY
Tom is driving his car at top speed. He turns a corner.
- 207 AROUND CORNER SHOOTING AHEAD PAST TOM THROUGH WINDSHIELD
Parked across the road ahead is a police car. Shallot stands with his back to it, a tommy gun in his hand. As the car approaches him, it slows to a stop.
- 208 EXT. AREA OUTSIDE CAVE FROM ENTRANCE DAY
The squad, in extended line, walks carefully toward the cave, Neil in the lead. He raises his arm, halting them. Manuel moves nervously up to him.
- 209 NEIL AND MANUEL;
NEIL
Inside here?
MANUEL
(scared)
Sir! Is way in there straight ahead. Is too big for little squad, I think.
- 210 EXT. MOUNTAIN ROAD AT POLICE CAR AND TOM'S CAR DAY
Tom leaps out and down, as Shallot OPENS FIRE.
- 211 EXT. CAVE THE SQUAD FAVORS NEIL DAY
NEIL
(to squad)
Gun section! Set up here and cover the inside. The rest of you move up. We're going in.
(draws 45)

212 EXT. MOUNTAIN ROAD CLOSEUP TOMMYGUN MUZZLE DAY

It FIRES at the Camera.

213 PAST SHALLOT TO TOM'S CAR

Shallot searches in one direction, while Tom ducks in another. He's trying to get behind Shallot.

214 EXT. MOUNTAIN ROAD DAY

Paul's jeep moves along. Suddenly it dies. He gets out and starts walking.

215 EXT. CAVE THE SHOT FROM INSIDE ENTRANCE DAY

The squad, following Neil, move with bayonets fixed, to the entrance and past Camera. In b.g. the machine gun section sets up their weapon to play on entrance. When Manuel passes Camera, he licks his lips in fear.

216 EXT. MOUNTAIN ROAD AT POLICE AND TOM'S CAR

Tom and Shallot are dodging around, Tom trying to keep away from the tommy-gun, which Shallot FIRES in short bursts.

217 EXT. SATELLITE INSTALLATION DAY

Pattick, wounded, lunges from the building to the remaining jeep. He gets in and drives off.

218 INT. CAVE THE SQUAD DAY

They move away from us, looking in every direction. Manuel taps Neil and points. They go that way.

219 INT. CAVE MONSTER MEDIUM LONG SHOT DAY

It EMITS MS -- then starts moving ON CAMERA.

220 EXT. MOUNTAIN ROAD PAUL DAY

He's half walking, half running.

221 INT. CAVE THE SQUAD DAY

They turn a corner.

222 THE MONSTER

Moving toward us. It ROARS.

223 THE SQUAD

The ROAR CARRIES OVER. They all freeze. Neil throws his arm toward the depths of the cave, and they trot into it.

224 EXT. MOUNTAIN ROAD PAUL DAY

He's walking. Now he HEARS the sound of an approaching JEEP. He stands against the cliff and waits. Pattick drives around the curve. Paul steps out and FIRES at him. Pattick is hit, and the jeep drives into the mountain, almost running Paul down. Paul pushes Pattick to the right seat, climbs in, backs the jeep, then drives on, a blood-smeared dead man at his side.

225 PILE OF RUBBLE , LOW ANGLE

The squad enters shot past Camera f.g. At the same time, we see the Monster coming on, appearing over the lip of the rubble.

226 PAST MONSTER'S HEAD DOWN TO SQUAD

The soldiers, spread out, gape up in horror.

NEIL
Commence firing!

The soldiers start pouring FIRE into the Monster. It ROARS and moves toward them.

227 EXT. MOUNTAIN ROAD DAY

Shallot is looking for Tom, who comes up from behind with the blowtorch. There is MS. Shallot spins, but Tom pulls the trigger, and the flame spurts out, enveloping Shallot, who drops the gun.

228 ANOTHER ANGLE

Shallot, completely in flames, walks stiffly over cliff.

229 TOM WATCHING

In horror.

230 FULL SHOT

Tom snaps out of it - runs toward his car - thinks better of it - runs to the police car, jumps in and starts backing up.

231 INT. CAVE - SQUAD AND MONSTER FULL SHOT
(DIRECTOR'S CHOICE OF SEVERAL ANGLES) DAY

The soldiers back away, FIRING all the time. A claw swoops down and grabs a soldier, who SCREAMS and dies. Manuel and a couple others charge the Monster with their bayonets.

232 EXT. MOUNTAIN ROAD POLICE CAR DAY

It's speeding for the cave, brakes SCREECHING around a curve.

233 INT. CAVE CLOSE SHOT MONSTER'S FACE DAY

Manuel and the two others run into shot and plunge their bayonets into it - continuously. A claw comes in and crushes Manuel's head. The Monster ROARS with each bayonet thrust. The other two see what's happening to Manuel, who screams in his death agony. They turn and run through shot. The Monster MOVES FORWARD, covering the screen.

234 EXT. MOUNTAIN ROAD AT TOM'S CAR DAY

The jeep, with Paul and the dead Pattick, comes around the corner, and has to stop at Tom's car, which blocks the road. Paul, concerned, gets out, looks around.

PAUL

Tom!

The word ECHOES among the hills. He gets into Tom's car, starts it, and lunges on through shot.

235 EXT. CAVE ANGLE ON ENTRANCE PAST MACHINE GUN DAY

Neil and his men come backing out of the cave in orderly fashion, keeping up the FIRE FIGHT as they come.

NEIL

Fall back! Take positions
behind the thirty cal!

236 EXT. MOUNTAIN DIRT ROAD POLICE CAR DAY

Tom drives past the $\frac{1}{2}$ mile sign.

237 EXT. CAVE - MONSTER B.G. - SQUAD M.G. - MACHINE GUN &
GUNNERS F.G. DAY

The soldiers move back out of the picture. The machine
gun OPENS FIRE.

238 THE MACHINE GUN AND MEN MEDIUM CLOSE FROM OBLIQUE

As they keep firing.

239 FROM MED. LONG PROFILE

They keep FIRING! The claws come out - up high.

240 THE MONSTER

MOVING ON CAMERA

241 The MACHINE GUN MEDIUM SHOT FROM DEAD AHEAD

The CAMERA MOVES IN ON MUZZLE. (As if it were Monster)
The firing suddenly stops, when Camera is on muzzle.

242 MEDIUM SHOT

A claw is grabbing the men and gun. They SCREAM.
Beyond, Neil and the rest of the squad are steadily
FIRING AWAY.

243 MED. LONG SHOT MONSTER

The claws rise, a man in each. (Dummies)

244 SOLDIERS REACTIONS

245 PAST SOLDIERS TO ROAD ENTRANCE

Tom speeds up in the police car. He jerks to a stop and jumps out. Neil looks toward him.

NEIL
Get out of here!

Tom, blowtorch in hand, runs up to Neil.

NEIL
Beat it! You're on a battlefield.

TOM
I know that better than you,
Sergeant. How well have you
done?

NEIL
Half my men are dead. Nothing
can beat that thing.

TOM
Call your troops off. I'm
going to talk to it.

NEIL
(reacts)
Talk to it?! Are you nuts?

TOM
Call 'em off.

NEIL
(sees purpose)
Cease firing!

The soldiers reluctantly cease firing. Tom looks at the Monster. He puts the torch behind his back and walks toward it.

246 TOM AND THE MONSTER

He walks slowly up to the gigantic thing, the torch kept hidden. The Monster seems to look at him - waiting.

CONTINUED

246 CONTINUED

TOM

I am Tom Anderson. I am your friend. I am the one who made it possible for you to come here. I ask you to stop killing.

(Monster ROARS)

I made you welcome to this earth. You have made it a charnel house.

Tom gets very close to the waiting Monster. It ROARS.

TOM

You told me you were coming to bring a new dawn to mankind. To free him from fear and torment.

(reaches lip)

You lied! You are fear! You are torment! You are finished!

He grabs a tooth and leaps up on the MONSTER'S face.

247 CLOSE ON TOM ON MONSTER'S FACE

A claw immediately comes in and grabs him. Tom hangs on desperately. He swings the torch up and FIRES IT. The flames scald the face, and the MONSTER SCREAMS. The other claw gets Tom. He's in terrible pain. He at last gets the torch aimed at the Monster's eye, and pulls the trigger.

248 TORCH AND EYE

The flame shoots out, burning the eye, which starts to melt. The MONSTER SCREAMS HORRIBLY.

249 FULL SHOT

The MONSTER stretches out its arms, Tom (dummy), clutched in one of them. When the arms are as high as they can go, the Monster SORT OF SIGHS AND GURGLES and becomes still. Tom's body hangs over the stiffened, upraised claw. All is silence and stillness for a moment. Then we HEAR CAR.

250 PAST SQUAD TO ENTRANCE

Paul, in Tom's car, is driving in. The soldiers are staring off at the Monster.

NEIL

It's dead.

Nobody moves. Paul stops and gets out of the car. Looking off and up at Tom's body, he walks to near the Sergeant, then stops, still looking up. He shakes his head.

251 PAUL

He's looking up, above picture. Neil walks into shot.

NEIL

He acted like he knew it.

PAUL

(quietly)

He did. He and no one else. He learned, almost too late, that man is a feeling creature, and because of this, the greatest in the universe. He learned, too late, for himself, that we must make our own way, our own mistakes. That there can be no gift of perfection from outside of ourselves. When man seeks such perfection, he finds only -
(continues)

252 EXT. JEEP ON MOUNTAIN ROAD PATTICK'S BODY DAY

PAUL'S VOICE

(continuing)

death.

253 EXT. BASE OF MOUNTAIN CLIFF SHALLOT'S BURNED BODY DAY

PAUL'S VOICE

(continuing)

-- And fire.

254 INT. CAVE CLAIR'S BODY DAY

PAUL'S VOICE

-- And loss.

255 EXT. CAVE MONSTER'S CLAW IN AIR - TOM'S BODY DAY

PAUL'S VOICE
-- And disillusionment.

256 INT. SATELLITE INSTALLATION DEAD PETE AND ROY DAY

PAUL'S VOICE
-- And the end of all that has
gone forward.

CAMERA SLOWLY PANS TOWARD the radar screen.

PAUL'S VOICE
Man has always dreamed of the
end of toil and misery. It
cannot be given. It must be
achieved. There is hope --
but it must come from inside -
from man himself.

The PANNING CAMERA ENDS on a CLOSEUP of the radar
screen. The passing sweep brings out the words:

IT CONQUERED THE WORLD

And on the next pass:

IT FAILED

And on the next pass:

THE END

FADE OUT